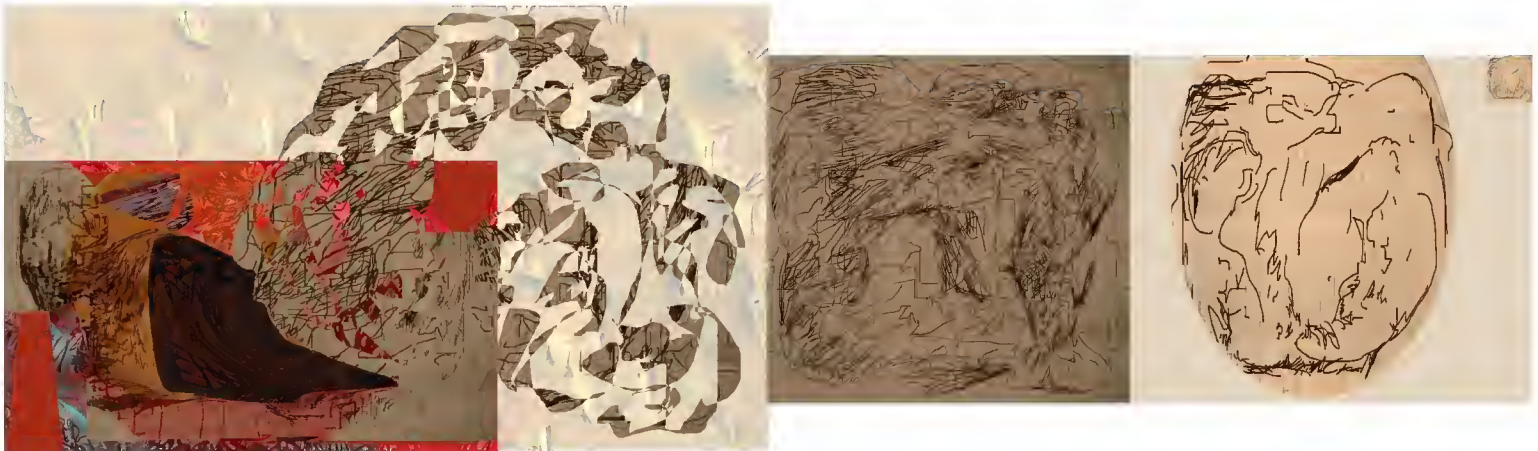


# Sept M->Orphic Journal vol-1

Braque and Heraclitus Through the Computer Energia of Hand As Virtual Extension of Machine

by Edwin VanGorder





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Braque and Heraclitus Through the Computer Energia of Hand As Virtual Extension of Machine

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In the previous Journal the artists torus form of the "target" from Anemic Cinema, Delauney, Johns and even the Katzenjammer Kids was thematic. In the following journal that energia is directed towards an observation by Braque that in the machine age the hand becomes the extension of the machine. I examine the rhetoric of his sketchbooks which paraphrase Heraclitus, and relate these two, as Heraclitus and Braque In Their Own Words to my computer drawing as a cortical integration of the hand in the machine age of those topological denominations of morphogenic form which as palimpsest and panoply are sympathetic chords of crossdisciplinary connection between mental and physical machinae: virtuality as agency, usage, and drawing.

In addition there is a follow up section drawing as overwriting writing in the creation of a seal and spatial envelope within computer allegory, and other diverse notes.

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Artistic proof as cortical integration of the semiotic environment made visible through the computer art environs of thought experiment are proof not of or between premise to conjecture but rather that virtuality in and of itself mediating as it were phenomenon, noumenon and noema as morphogenic to principle. With Aristotle the premise that there should be principle in essence actual the realm of the thing done Latin *agere* which parses “act” and topologically agreement, war(*guerre*) as the root of *energia* as well, the formative agency. Therefore a target zone as it were of 1-phenomenon as emergent reading of sense, semiotic an somatic embedding, 2- of noumenon as that then thing in itself pertaining to energy and principle (morphogenic spectrum of the topological) meet of these dialectics the discursive tonic of 3-noema, variance, upon which then discourse is that of mode built upon ongoing experience, better put- of the conditions of experience out of which experience builds experience out of experience. The” target” as an art object has an inbuilt coherence in that typically the black or white center representing the value scale are surrounded by the more floating color spectrum –the chromatic scale.. therein a kind of symbolizing of objective and subjective energies which with with Duchamp’s Anemic Cinema the phenomenological targeting of the senses to the cultural psyche of emergent technology- ie concentric circles with puns overwritten place on phonograph record so that the writing symbolizing the essence of the phonograph as phenomenological to speech sound and the oscillating of the color fields carrying the association to Berensons “oscillation” between the subjective and objective zones of dialectic interpellation and interpolation... are discursive targets... another is represented in the following Journal by a reference to a Katzenjammer Kids cartoon archived by The Brooklyn Museum of Art in which a stop light is discussed as it changes, and the black and white scale related to the lights going out...

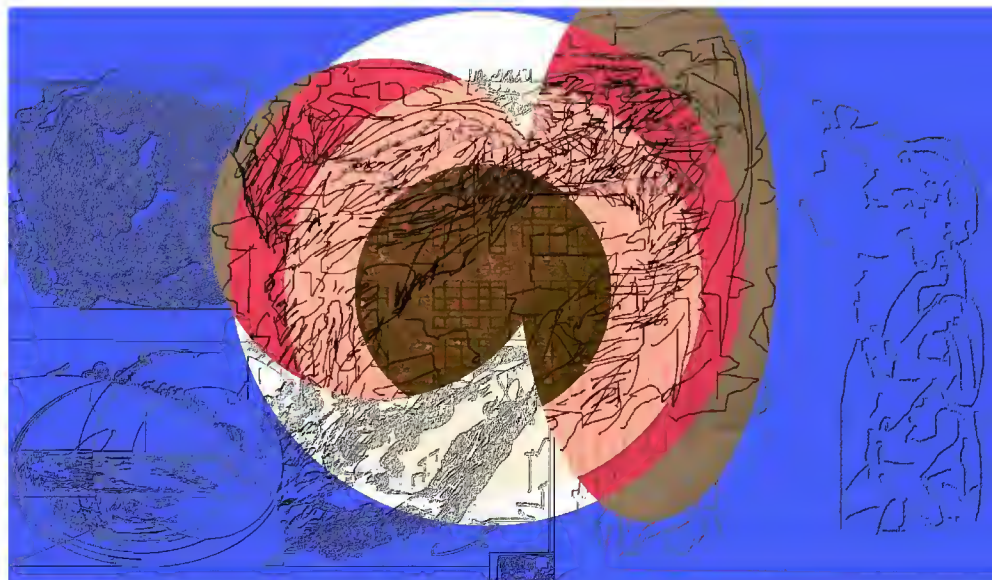
The target has as well, a Pre-Socratic resonance to our associations with the Dyonesian and Apollonian inferences forwarded by Nietzsche which stem of Orphic topologies of the bow and lyre, famously renditioned by Heraclitus, and the logos, the report of sense, of sites of sense are maintained to logos as pertaining to XHX –hu : the roar of the crowd or Dawn: Aurora and the aural thus the conflation to “apeiron” or the over all field of meaning. This Orphism indeed receives that formal appellation to the target in the personae of Delauney- the aptly named Apollinaire bestowing upon him the movements name “Orphism” ....(what could be more Apollinaire?)

In the following journal the discursive nature of computer art in my own approach builds upon the computer loop as the topology of aperception, using architectural cognates to create something like Cyclopean Arches built into the loop, an associativity with the reflex arc and cognitive integration made to artistic proof.

Part of the series involve an overwriting of drawing on writing... In which the gradients of language compare the overwriting of the ‘Palimpsest’ with associations of vitality in computer associations to

traditional material vectors of experience reflected within a resulting prosodic character of determination...

Another endeavor involves the mental machinae of discourse traceable to Heraclitus of “the path of the carding wheel is both crooked and straight”- which carries the weight of the evolution of the computer from color looms in the 17 century inventing punch cards- soon to be the player piano and then computer program... the specific avenue is a comparison of Barque's notebooks in which he put Heraclitus in his own words... with the original source in order to get a feeling for the program, out of which cubism certainly generated the Venn diagrams and Boolean sets: union, intersection and opposition which drive the morphological arrow to target.





Heraclitus: "They do not comprehend how a thing agrees at variance to itself, it is an attunement that turns back on itself like that of the bow and the lyre".

Braque;" The vase gives a form to the void and music gives form to silence".

: the bow shape of vase or violin as lemma are a dilemma, in which the word comprehend itself is the structure described of return, coming around, making...



Braque "For every acquisition there is an equivalent loss. That is the law of compensation."

Heraclitus: "The reversals of fire: first sea, of sea half is earth, half lightning storm"....Sea pours out from earth and it measures up to the same amount it was before becoming earth. . ." The death of fire is birth for air and the death of air is birth for water"... "all things are requital for fire, and fire for all thing, as good for gold and gold for goods."

Maxamander -with first recorded words of Western philosophy set up this pattern of transgression and contingency "up along the way they pay penalty to one another for their trespasses".

The "way"- what can be said about the physical world "physis" and the nominal "tomo's" in the semiotics of semantic to epistemological interpolation and interpolation which are collectively interdisciplinary, mutual, polyphonic and polymorphic readings of the morphogenic principle( and are)) as such are phrased in the Heraclitus fragment to "tropai" ie to turn, change, somewhat as in the joke: I turned into a door. trope as the skeleton key to turn of phrase discovered to constitutive meaning.

The colloidal status of material, and the colloidal status of language as plies, alloys, sitings, mark the word" acquisition" same in French as in English to the root latin" ag- era meaning thing done" which cites-sites to "act" and "agency" as well as aguerra or "war".







Heraclitus: "It is delight, not death, for souls to become moist? .... "a gleam of light is the dry soul wisest and best".

Braque: "Climate: You must arrive at a certain temperature which will make things malleable".

Heraclitus wrote in the contemporary style of a kind of scientific sense of world events which he contradicted by placing back into an Orphic sense of genesis from a cultural view of the world dedicated to the proposition that creativity belonged to the mind and the perception and its event was "shared", not described. "logos" report or dialogue draws on TITII or TIU which means report, as in thunder, speech, whiplash, roar of the crowd and also dawn, the shared topology being a sense of emergence, and as light penetrates the wet dawn and inebriation departs from speech he attributes a state of higher witness.

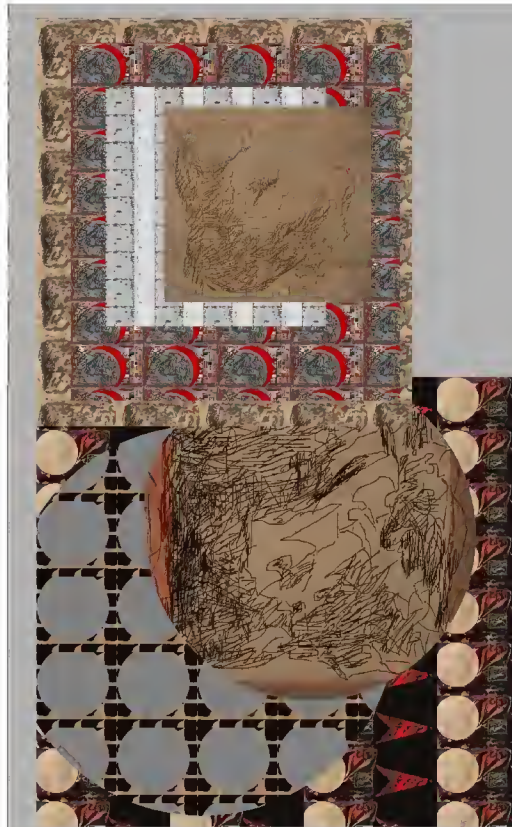
Braque famously approached Picasso with the observation "you would have us swallow hot lead and drink tallow" and the tradition of art as a kind of devouring can be traced to Bernini who seemed to engulf marble physically. Braque seems to be content to equivocate- drink but not too much...



**Heraclitus: “A man strikes a light for himself in the night when his sight is quenched. Living he touches his dead in his sleep; waking he touches the sleeper.”**

**Braque ; “It is a mistake to enclose the subconscious in an outline and to situate it at the border of rationality.”**

**the shared idea is that the altering state does not merely give information or indications but is planted and growing.**



Braque: Emotion is not something that can be added on; it can't be imitated. It is the bud. It is the opening of the bud.

Heraclitus: The counter thrust brings together and from tones at variance comes perfect attunement and all things come to pass through conflict.

The French phrase L'heure l'ecluse or heuristic opening (blossoming) gives the diegetic distance from mimesis –not imitated, opening and coming to pass therefore the conflict of sidestepping the Other, - counter thrust...

The cubist topology of intersection, opposition and unity. Boolean sets, venn diagrams, morphological arrows would seem to specifically stand, actually, away from an emotive field. Braques notebooks show a free play with form, its biomorphic content, but whereas with Gorky this has psychological personae, the notebook drawings are a kind of pure play.

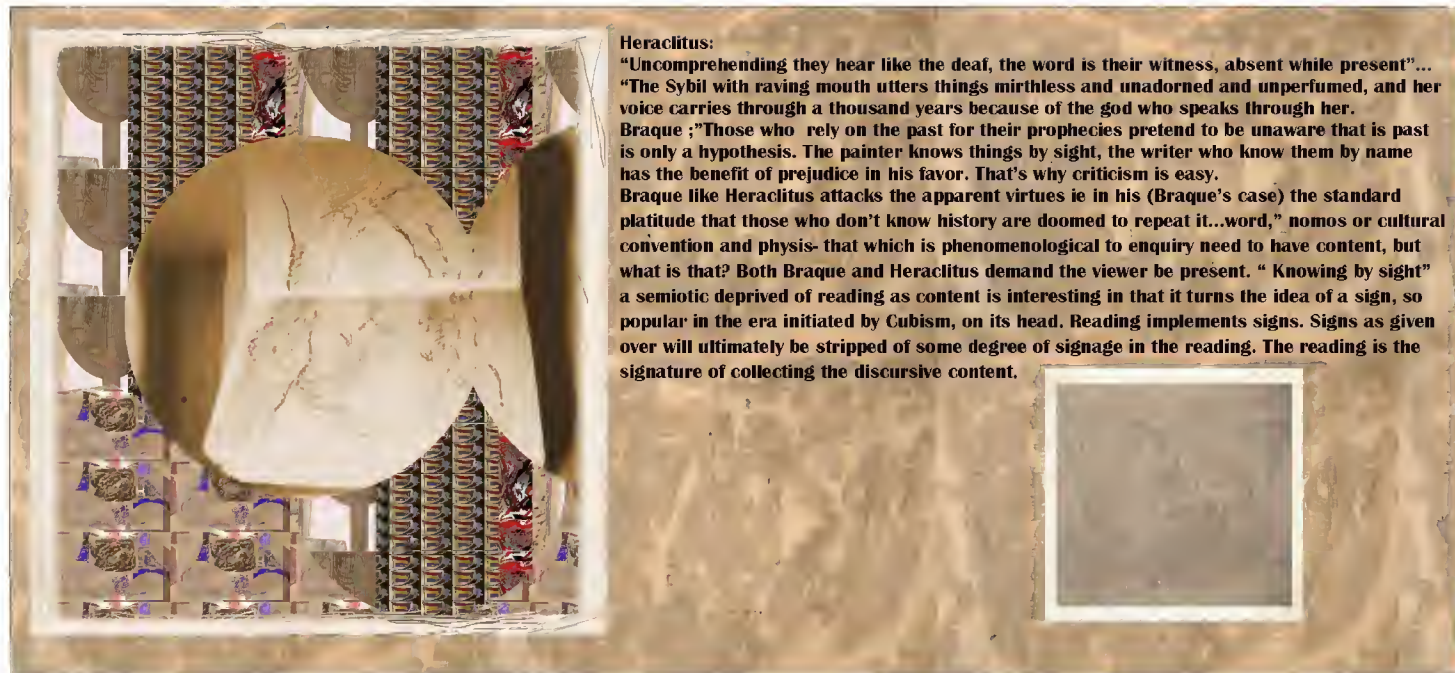
The Heraclitus statement states an Orphic precondition of Premieval chaos underwriting fortune on the auspices beyond fate of chance as the event of underlying creative nature which Heraclitus is parsing, rather than giving a single nominal order.





Braque”The painter thinks in forms and colors. The object is his poetics”.

The addendum to the Heraclitus “other stars” makes a lot of sense- the constellations which are implicative of the order of earth events would on the suppression of that domain leave only the trace-work by which to identify other evidence. What Braque ascribes to art, Heraclitus states is already the art of perception by which experience is of necessity built on the senses. Yet to state what art is one needs to identify non art. Perception and art are alike talismans of experience, experience becomes the object, non experience becomes non-art. IF Buddhism for example teaches detachment, why so much Buddhist art? The detachment from subjective conditions apparently leaves a kind of objectivity to what may be said to be available- what comes across... light is a travelling medium which creates the object for us and in that event we are not excluded.



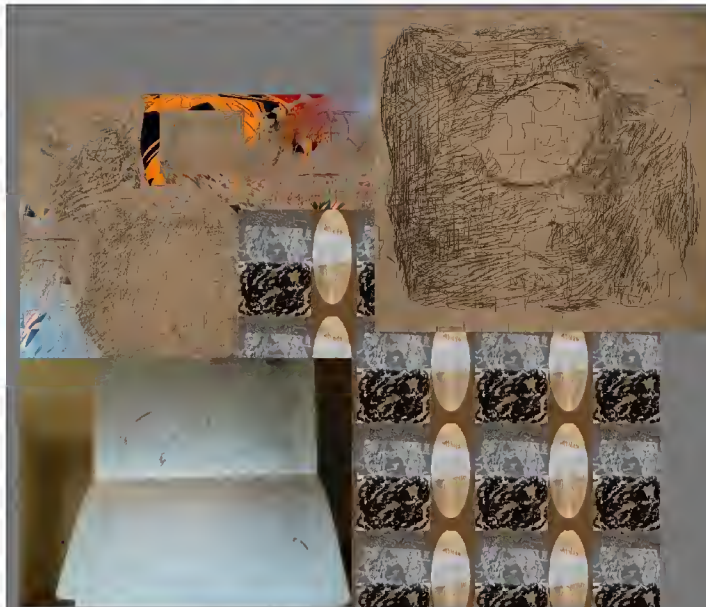
**Heraclitus:**

"Uncomprehending they hear like the deaf, the word is their witness, absent while present"...  
"The Sybil with raving mouth utters things mirthless and unadorned and unperfumed, and her voice carries through a thousand years because of the god who speaks through her.

Braque ; "Those who rely on the past for their prophecies pretend to be unaware that is past is only a hypothesis. The painter knows things by sight, the writer who know them by name has the benefit of prejudice in his favor. That's why criticism is easy.

Braque like Heraclitus attacks the apparent virtues ie in his (Braque's case) the standard platitude that those who don't know history are doomed to repeat it...word," nomos or cultural convention and physis- that which is phenomenological to enquiry need to have content, but what is that? Both Braque and Heraclitus demand the viewer be present. "Knowing by sight" a semiotic deprived of reading as content is interesting in that it turns the idea of a sign, so popular in the era initiated by Cubism, on its head. Reading implements signs. Signs as given over will ultimately be stripped of some degree of signage in the reading. The reading is the signature of collecting the discursive content.





BRAQUE "LET'S NOT ARRIVE AT CONCLUSIONS! THE PRESENT, A CHANCE EVENT, WILL FREE US. VOCABULARY IS A TRUST-WORTHY WITNESS TO AN ERA."

HERACLITUS: WE SHOULD NOT LISTEN LIKE CHILDREN TO THEIR PARENTS...

THE HERACLITUS STATEMENT INDICATES A COMPARISON WITH COMING OF AGE IN WHICH THE INITIATES TO ORPHIC PRIMORDIAL CHAOS WERE INTRODUCED TO FATE AS OVER-RULING THE GODS, WHEREAS THE TESTIMONIALS OF THEIR CHILDHOOD DOGMA TOWARDS THE ILLAD AND ODYSSEY PRESENTED A WORLD OF SOME KIND OF ORDER BETWEEN MEN GODS AND HEROES THAT WAS MORE LEGALISTIC.

THE REFERRAL TO CHANCE THAT BRAQUE MAKES SOUNDS VERY SIMILAR TO LACAN, WHO SIMILARLY USED CHANCE AS AN IDEA TO SEPARATE PSYCHOLOGY FROM AN EXPLANATORY PHILOSOPHICAL BASE AND MOVE INSTEAD TOWARDS A KIND OF REFLECTIVE JOURNALISM. THUS LACAN LIKED THE SEMINAR WHERE HE DID NOT HAVE TO PUT TOGETHER A CONNECTIVE TISSUE OF REFERENCES- BIBLIOGRAPHY... HE WAS LOOKING , AS WAS BRAQUE FOR A SHIFTING OF THE GAZE ENGAGING LANGUAGE.



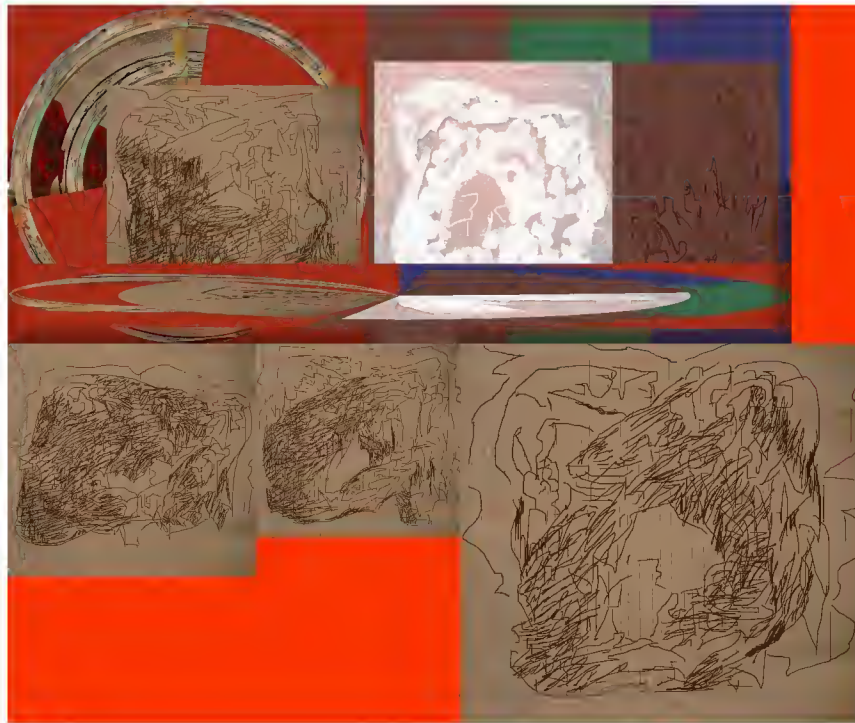
Heraclitus: "I went in search of myself"  
Braque: "Few people can say "I am here".  
They seek themselves in the past and see themselves in the future."

Since Braque the artist identity has altered from even the package he presents, more and towards the art for art's sake archive....  
Heraclitus implies what interested him was what was left over beyond expectations, search seems to be the very length of the gaze so to speak rather than its focus. Peripheral vision feeds a conceptual realization.





BRAQUE: "FRONTIERS ARE THE LIMITS OF RESISTANCE. THE LAKE ASKS ITS SHORES TO CONTAIN IT. HERACLITUS: 'THE LIMITS OF DAWN AND EVENING IS THE BEAR. AND, OPPOSITE THE BEAR THE WARDIR OF LUMINOUS ZEUS.' THE CONSTELLATIONS BROUGHT COSMIC AFFAIRS TO THE HORIZON OF RETURN. PRIMITIVE CULTURES FEARED THE SUN WAS LEAVING DURING THE WINTER... THE HORIZON LENT BECOMES THE ORIGINAL SEMIOTIC RELATION OF HUMAN CONSCIOUSNESS...



BRAQUE "FORMERLY THE TOOL WAS THE EXTENSION OF THE HAND. NOW IN THE MACHINE AGE THE HAND HAS BECOME THE EXTENSION OF THE TOOL. YOU MUST BE SATISFIED WITH MAKING DISCOVERIES, BUT YOU MUST TAKE CARE NEVER TO OFFER EXPLANATIONS. IT IS THE UNFORESEEABLE THAT CREATES THE EVENT".  
HERACLIUS "EXPECT THE UNEXPECTED"

THE TERMS OF EVENT FOR BOTH AUTHORS ARE ONTOLOGICAL RATHER THAN PHILOSOPHIC- THINGS IN THE WORKS SOMEHOW SAY SOMETHING ALREADY THAT COMES OUT OF NOWHERE. VIRTUALITY, THE MACHINE OF WHICH THE HAND EXTENDS IS A MENTAL MACHINE. THE HANDS CORPORALITY IS LIKEWISE IN ITS EXTENSION AND GRASP A CONFIGURATION, AN INVITATIONAL RHETORIC AND PROSODY OPENED BY HAPPENSTANCE TO THE PAUSES OF DISTINCTION. IF I WERE TO TAKE CARE NOT TO EXPLAIN I WOULD BE EXPLAINING.



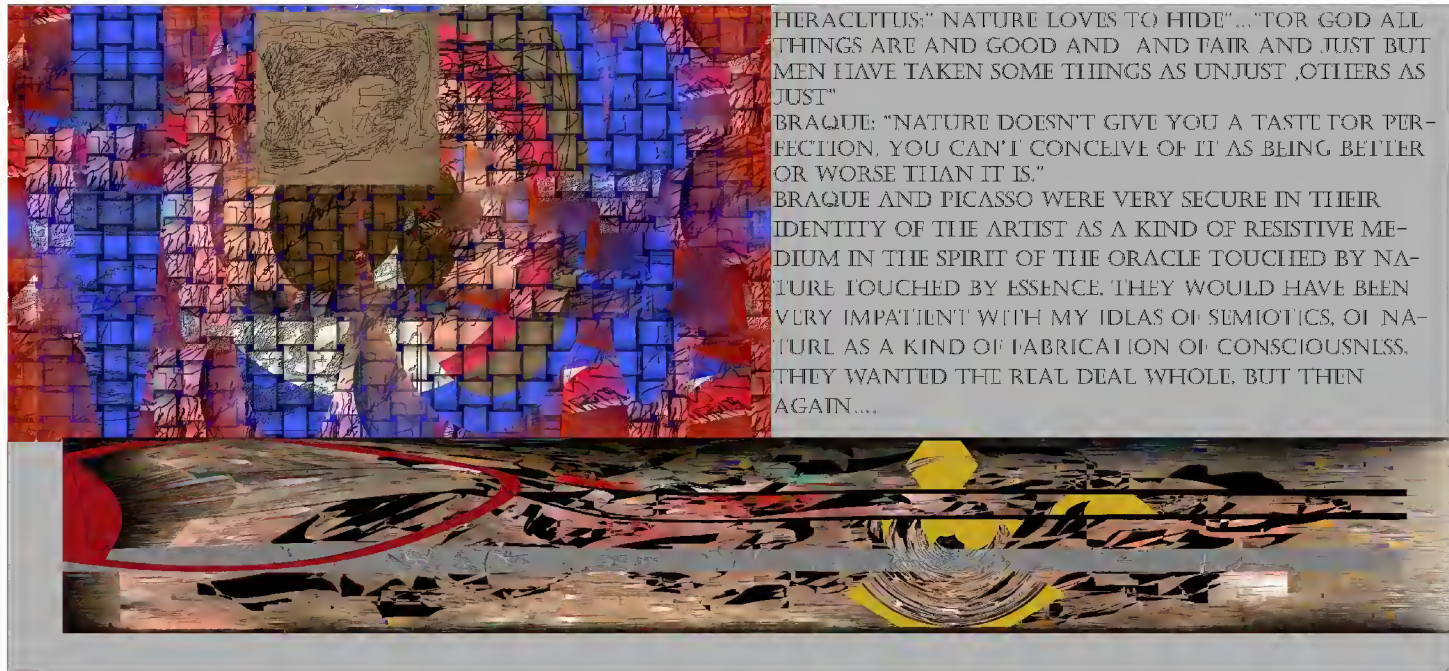
BRAQUE: "THE INTELLECTUALS BADLY IN NEED OF INTELLIGENCE. THE PROFILE VERSUS THE SILLOUETTE. START OUT FROM THE LOWEST POINT IN ORDER TO HAVE A CHANCE TO RISE. FOR ME IT IS NO LONG A QUESTION OF METAPHOR, BUT OF METAMORPHOSIS."

HERACLITUS: "THE BEGINNING AND END ARE SHARED IN THE CIRCUMFERENCE OF A CIRCLE"

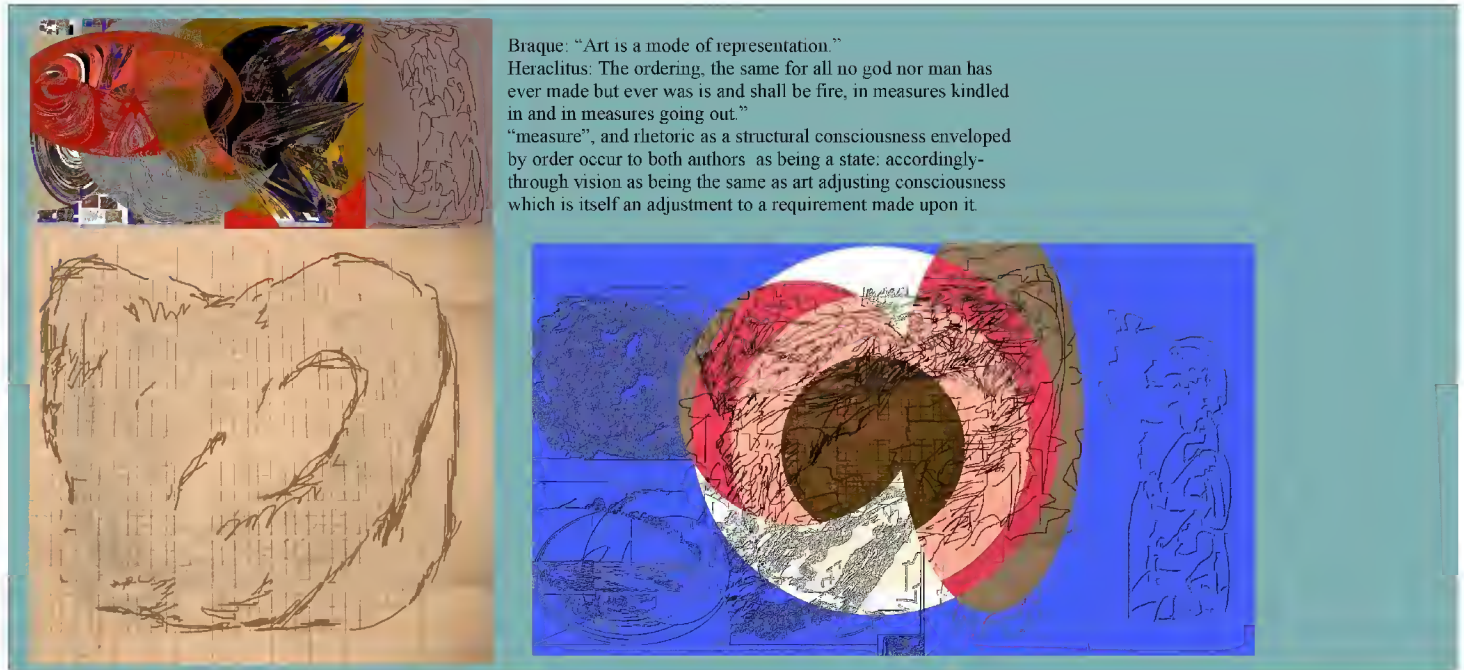
FRAGMENTS. LIKE BRAQUE I THINK THAT IF ONE LEARNS FROM FRAGMENTS THERE IS NO REASON NOT TO WRITE IN FRAGMENTS. THE ORIGINS OF ENVIRONMENT IN HABITUATION. THE HABITUATION ORIGINATING ENVIRONMENT: SEMIOTIC NICHE-SEMIOTIC BLENDING AND CROSS SPECIES EVOLUTION MORPHOGENIC TO THE HABITUATIONS OF TRANSDISCIPLINARY CLAUSES AND CAUSES.







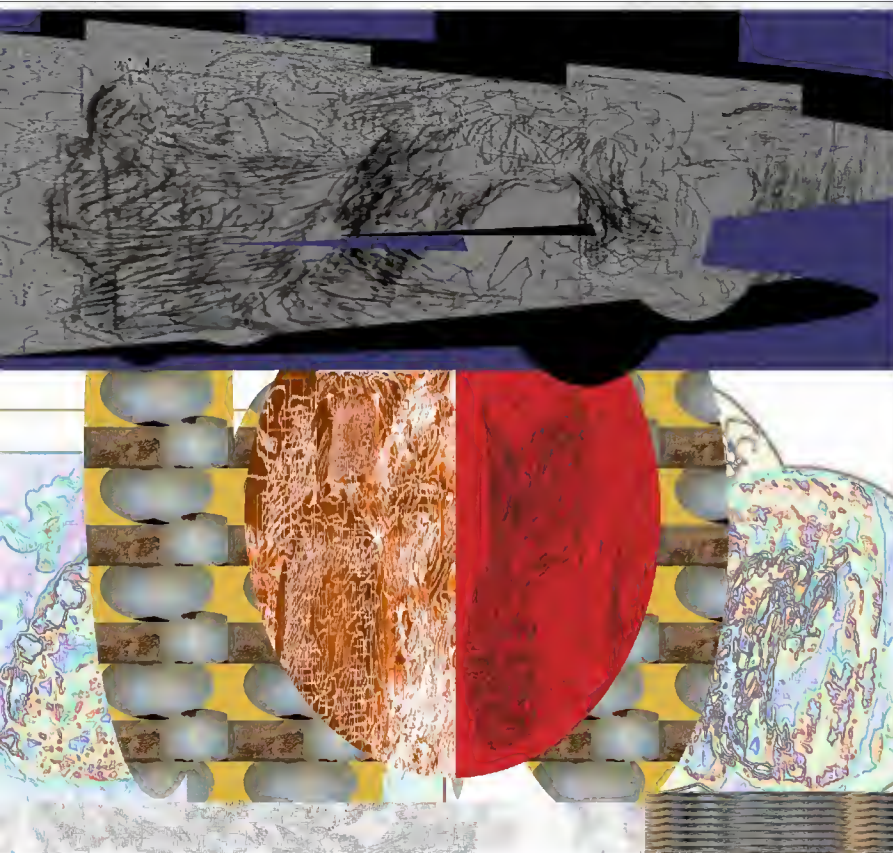




Braque: "Art is a mode of representation."

Heraclitus: The ordering, the same for all no god nor man has ever made but ever was is and shall be fire, in measures kindled in and in measures going out."

"measure", and rhetoric as a structural consciousness enveloped by order occur to both authors as being a state: accordingly-through vision as being the same as art adjusting consciousness which is itself an adjustment to a requirement made upon it.



Braque: "Echo answers echo; everything reverberates."

Heraclitus: "One cannot step twice into the same river, nor can one grasp any mortal substance in a stable condition, but it scatters again and gathers; it forms and dissolves, and approaches and departs."

Ok.....

Khan— observes Heraclitus writes in a sonorous mode: the fragments have no known order, but have the meanings of a multilayered perception of physics, community, religion, psyche, art, life cycle and so forth so interwoven in a formal matrix of oft -shared trope that their interlocking order is their overall order in any event... For the cubist sense of fragmentation this was a very simpatico mood of constructive topology. For the post cubist phase it has also the sense of apperception the artists then brought to their considerations...



BRAQUE: "FORCE AND RESISTANCE ARE ONE AND THE SAME THING. IN THE PRESENT THERE IS NO OPPOSITION BETWEEN THINGS. ALL THINGS FORM PAIRS. THE RENAISSANCE CONFUSED STAGE SETTING WITH COMPOSITION. THE TRUTH HAS NO OPPOSITE."

HERACLITUS: "THE WISE IS ONE ALONE, BOTH WILLING AND UNWILLING TO BE SPOKEN OF BY THE NAME OF ZEUS."

BRAQUE AND PICASSO, MASSACCIO AND MASOLINO, DELEUZE AND GUATARRI, WERE ARTISTS WHO MERGED PERSONALITIES IN ORDER TO CREATE AN ENVIRONMENT. BERENSON TITLED A MONOGRAPH "HOMELESS PAINTINGS OF THE RENAISSANCE" ON THE THESIS THAT PRIVATION ROBBED ART OF ITS VIEWING ENVIRONMENT ON A COMPLEMENTARY AXIS... THE DEMARCACTION OF ART FROM TABLIEAU OR INTELLECTUAL CONSTRUCT TOP DOWN, AND ENVIRONMENT AS A REVERSE CASE SEMIOTIC NICHE FOR HOW CREATURES RELATE TO THEIR ENVIRONMENTS GIVES A PROEM TO CYBER ART AS AN AGORA ON THESE LIGHTS.

I CHOSE THE HERACLITUS COMMENT BECAUSE THE NAME OF ZEUS IS "THE HOST"....

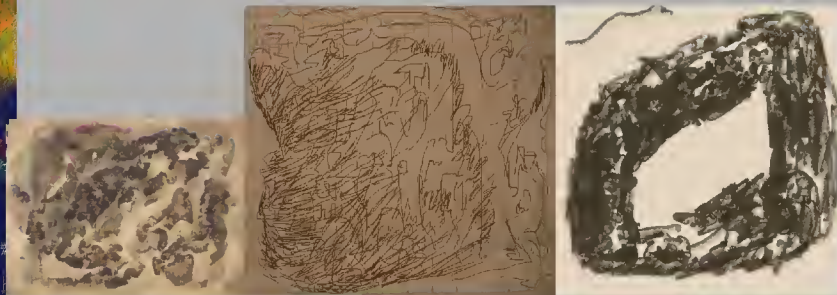




HERACLITUS: "ALTHOUGH ALL THINGS COME TO PASS ACCORDING TO THIS ACCOUNT MEN ARE LIKE THE UNTRIED WHEN THEY TRY SUCH WORDS AND WORKS AS I SET FORTH DISTINGUISHING EACH THING ACCORDING TO ITS NATURE AND TELLING HOW IT IS. BUT OTHER MEN ARE OBLIVIOUS OF WHAT THEY DO AWAKE JUST AS THEY ARE FORGETFUL OF WHAT THEY DO ASLEEP."

BRAQUE "WHEN ALL IS SAID AND DONE I PREFER THOSE WHO EXPLOIT ME TO THOSE WHO FOLLOW ME. THE FORMER HAVE SOMETHING TO TEACH ME."

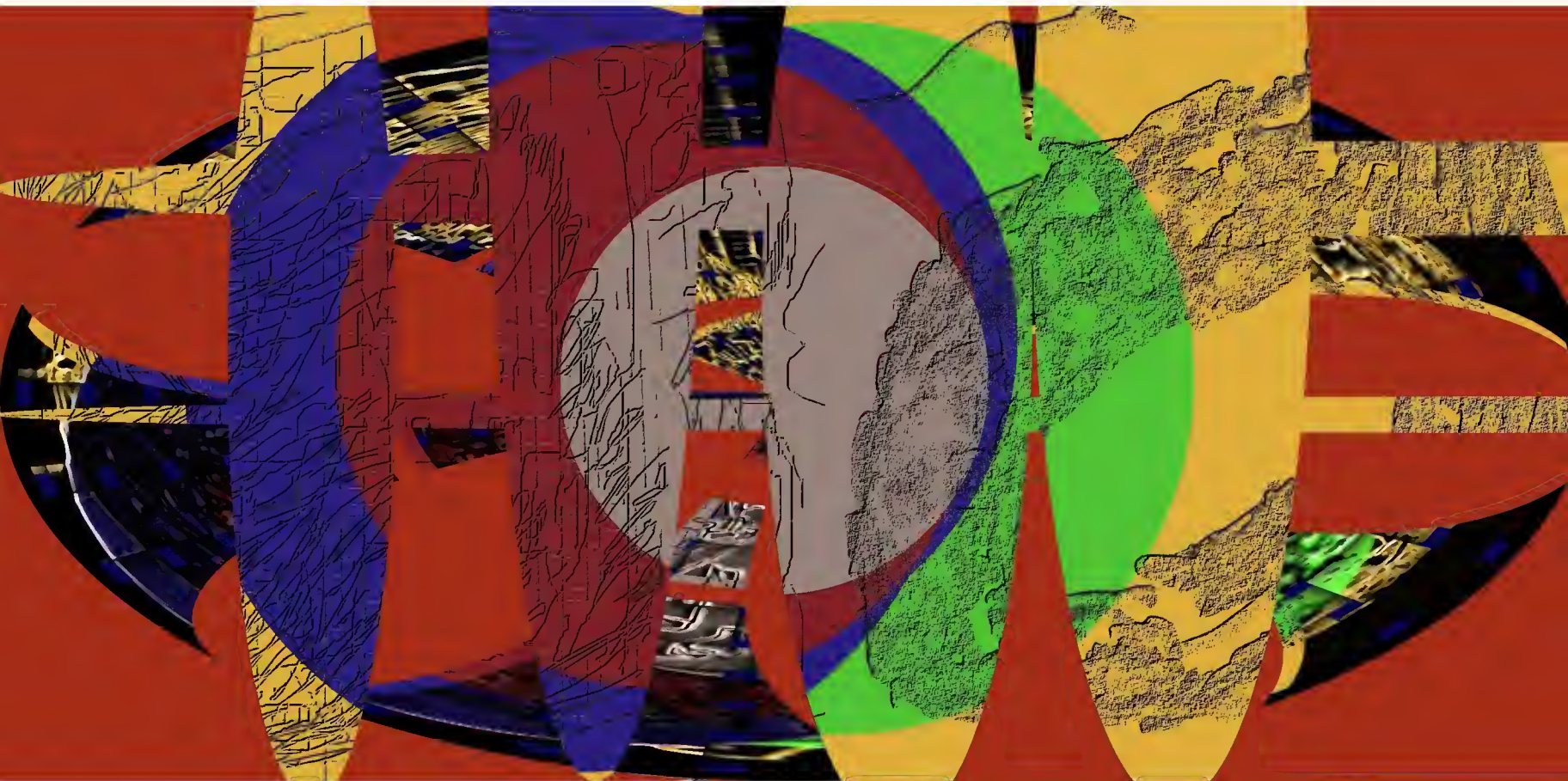
BRAQUE HIMSELF IS AWKWARD IN IMITATING HERACLITUS BUT GETS BITTER AS HE GOES ALONG. HE IS NOT AFRAID OF AWKWARDNESS BECAUSE HE SEES IT AS THE VIRTUE OF CEZANNE...AND WHEN ALL IS SAID AND DONE THE PASSION FOR CEZANNE IS A REDEEMING ASPECT OF THAT ODD EDGE OF ART WHICH IS ITS HISTORY AND AWAKENINGS.



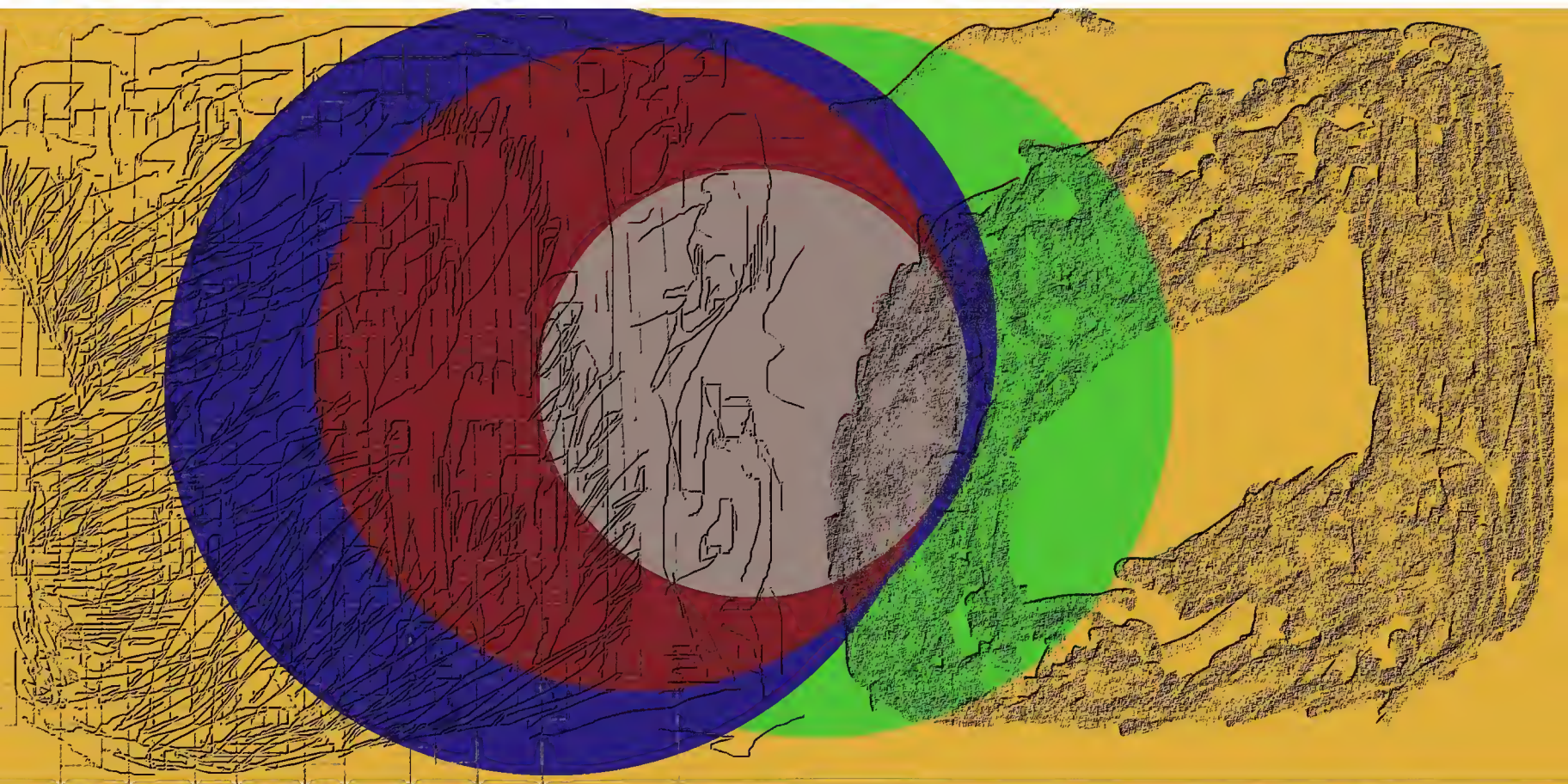




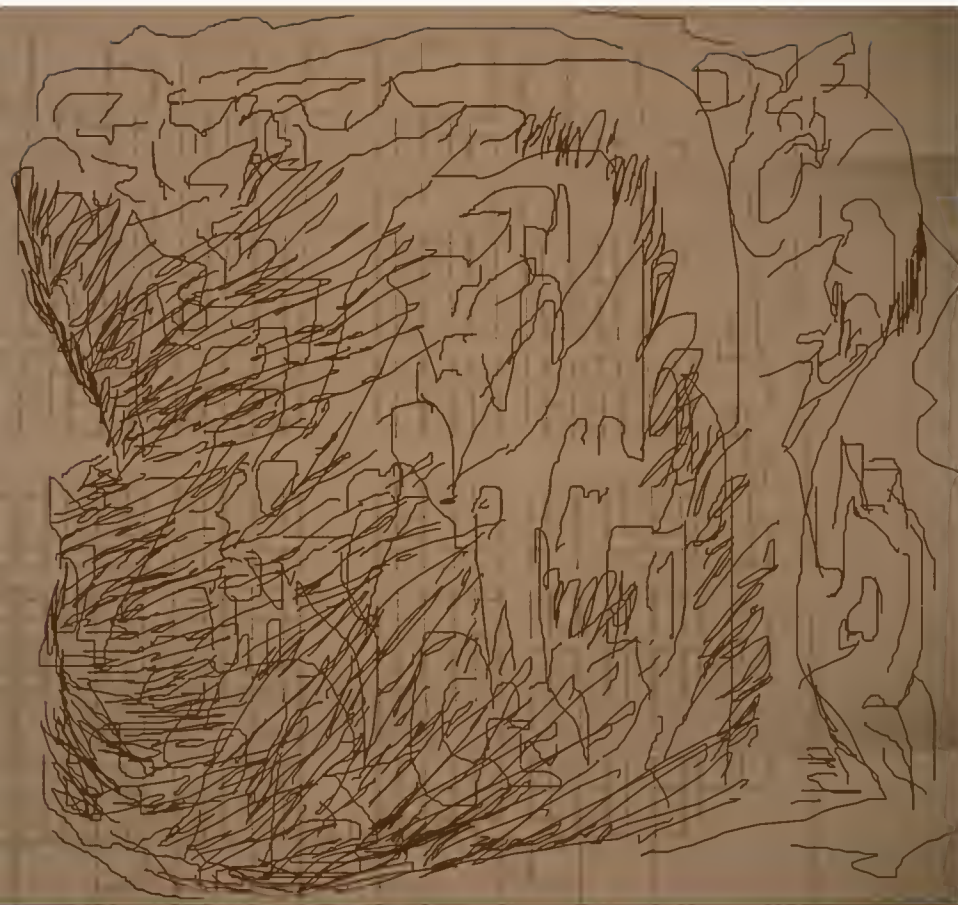


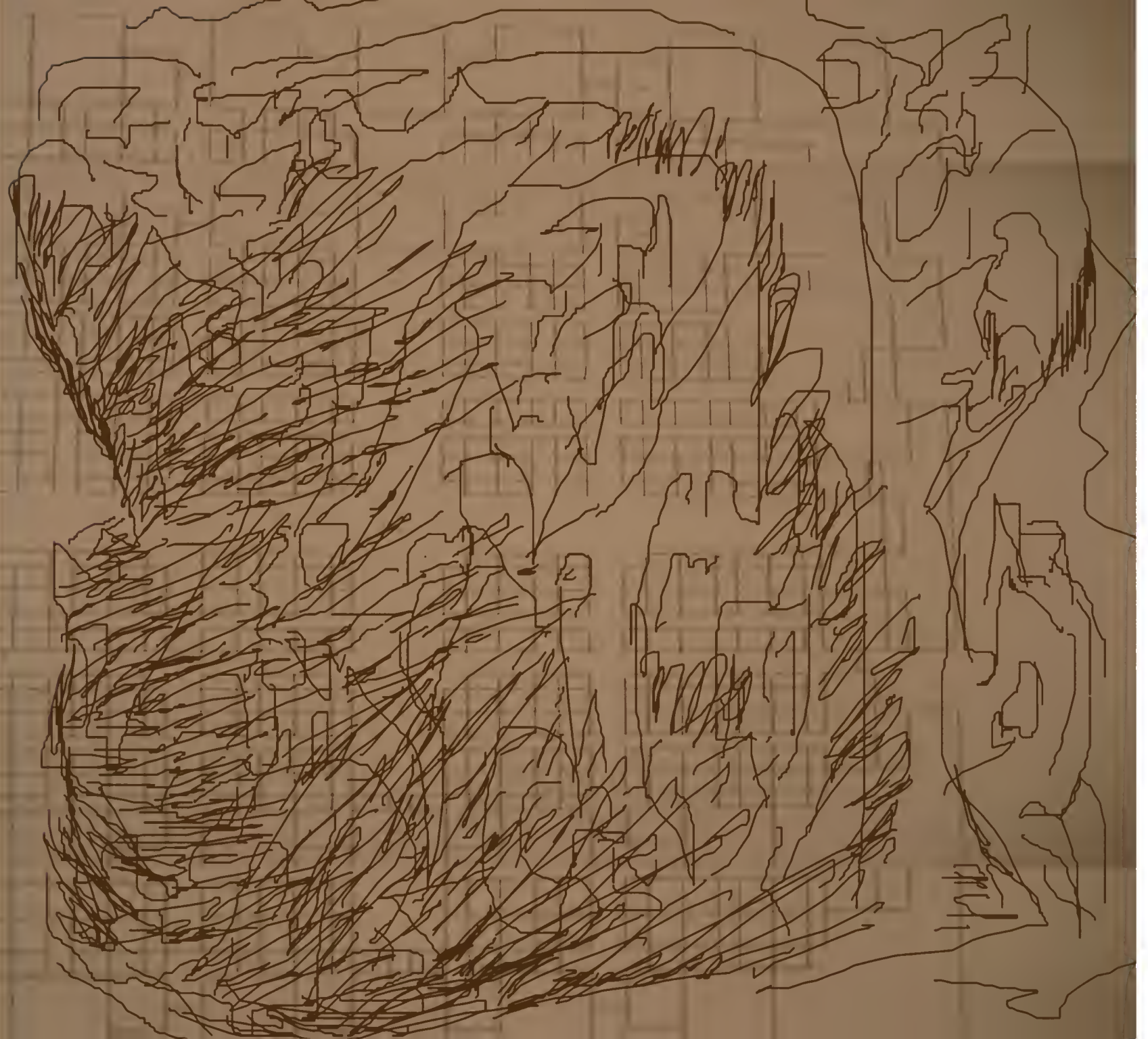




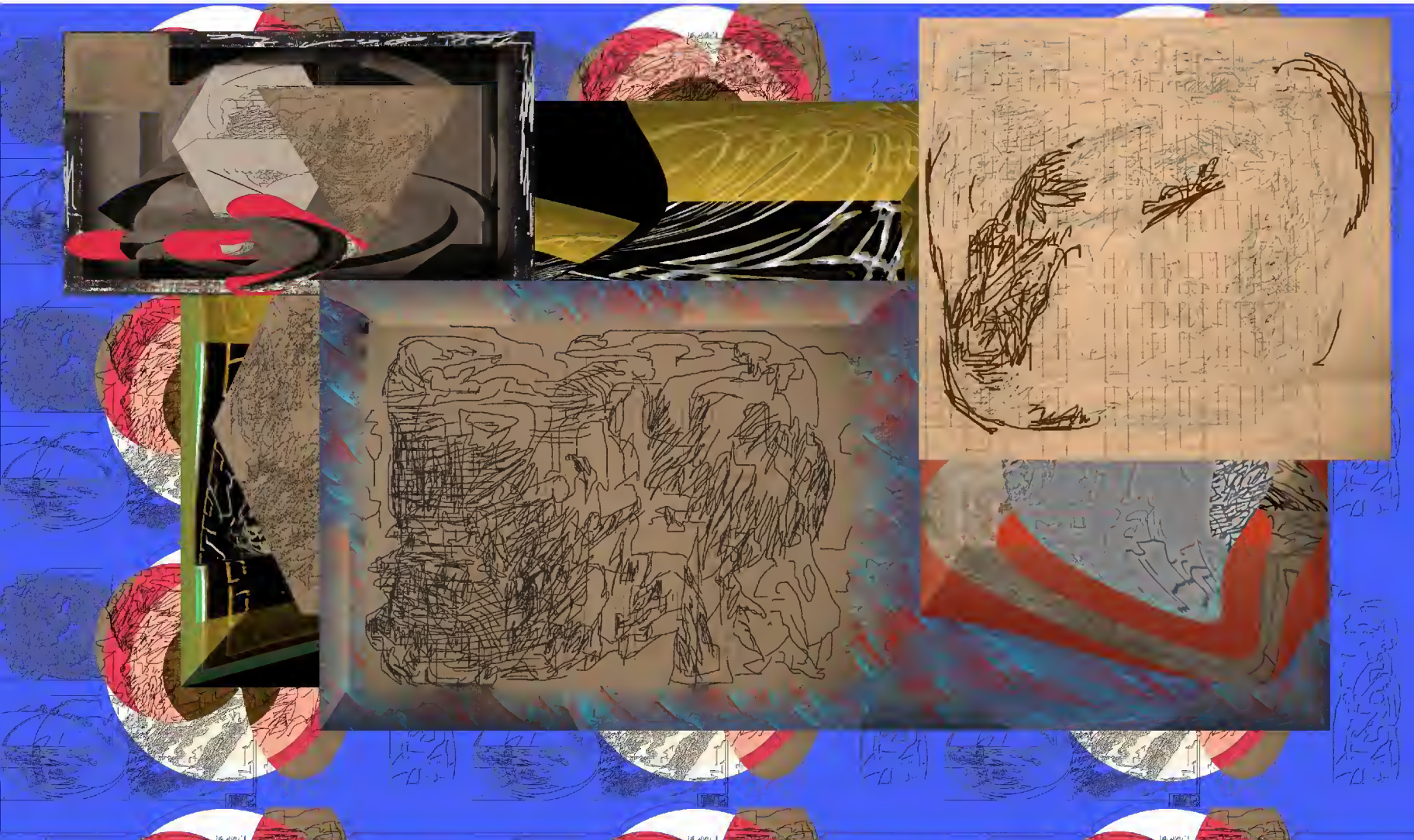




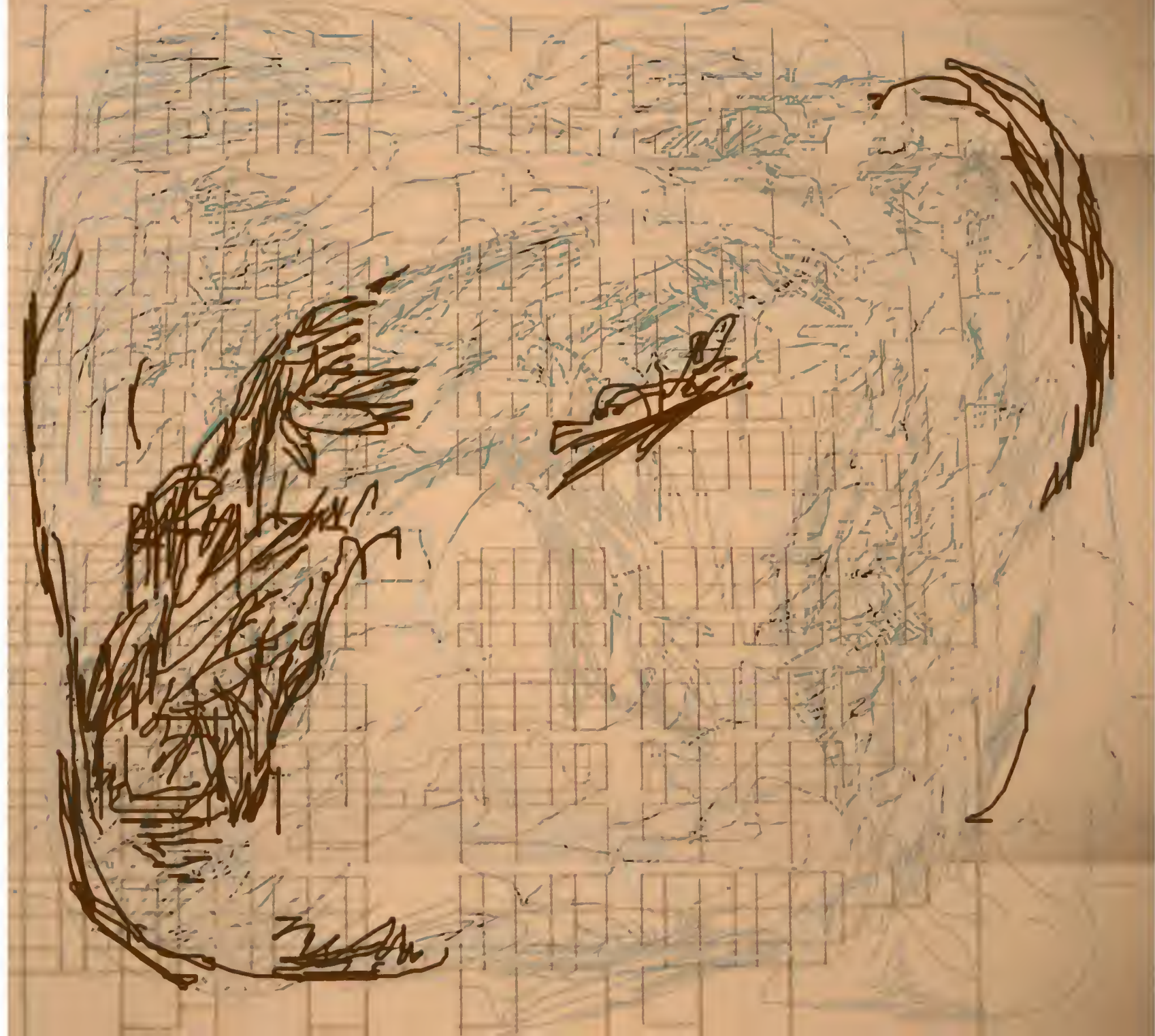


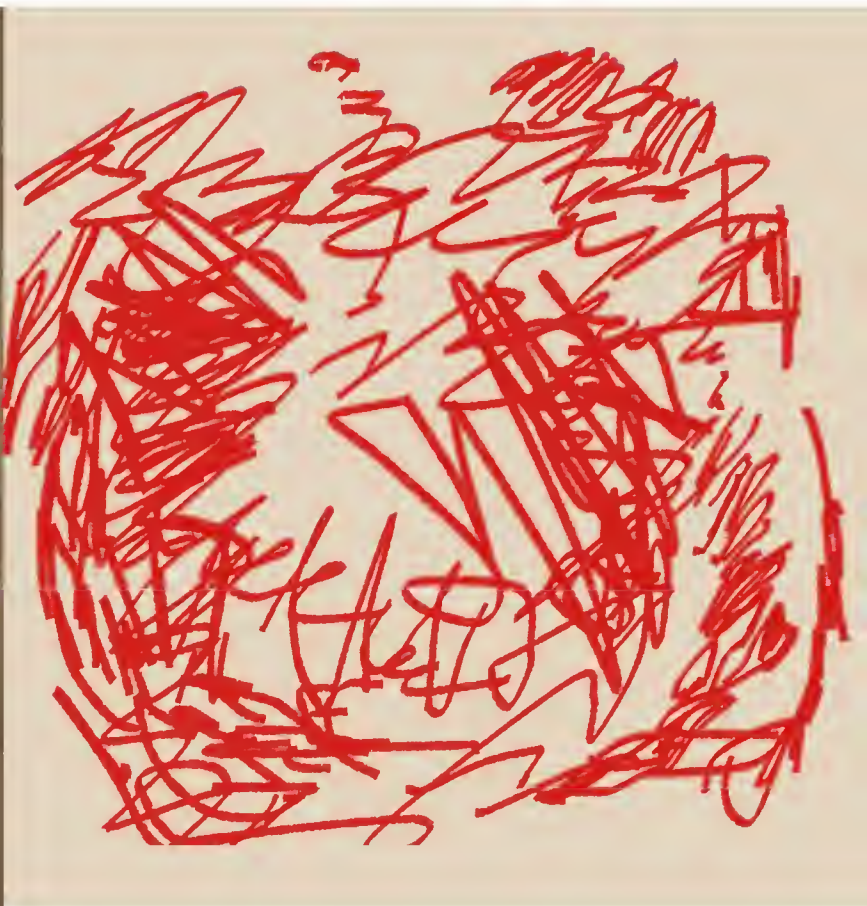
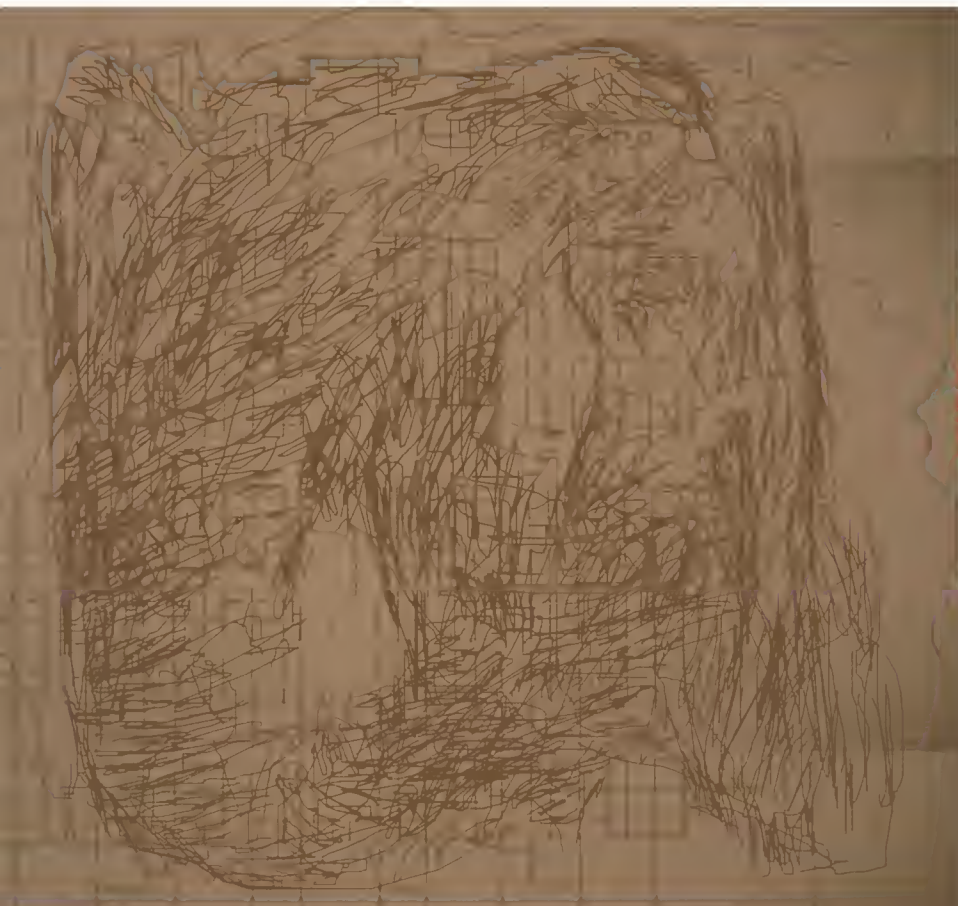




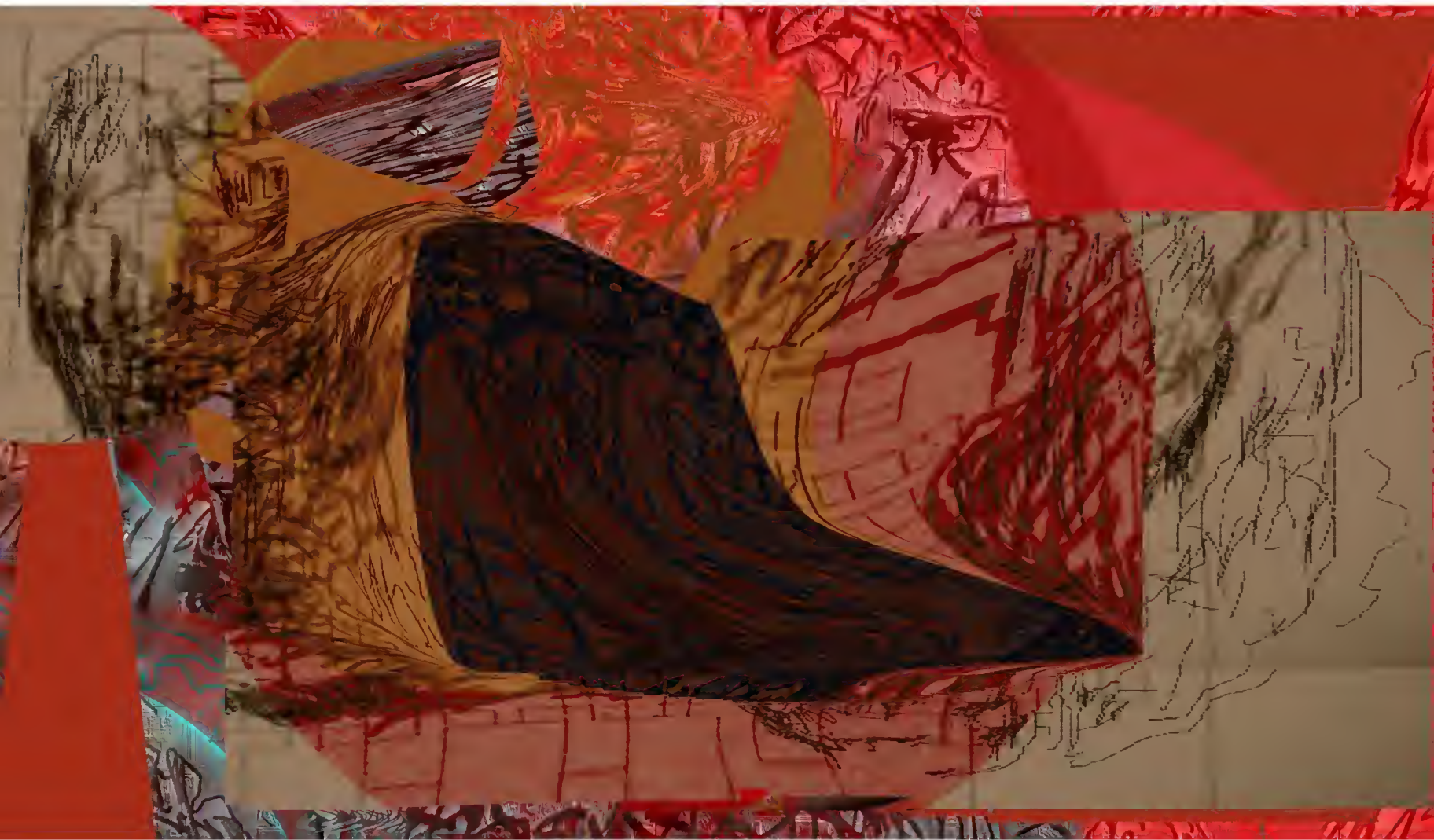


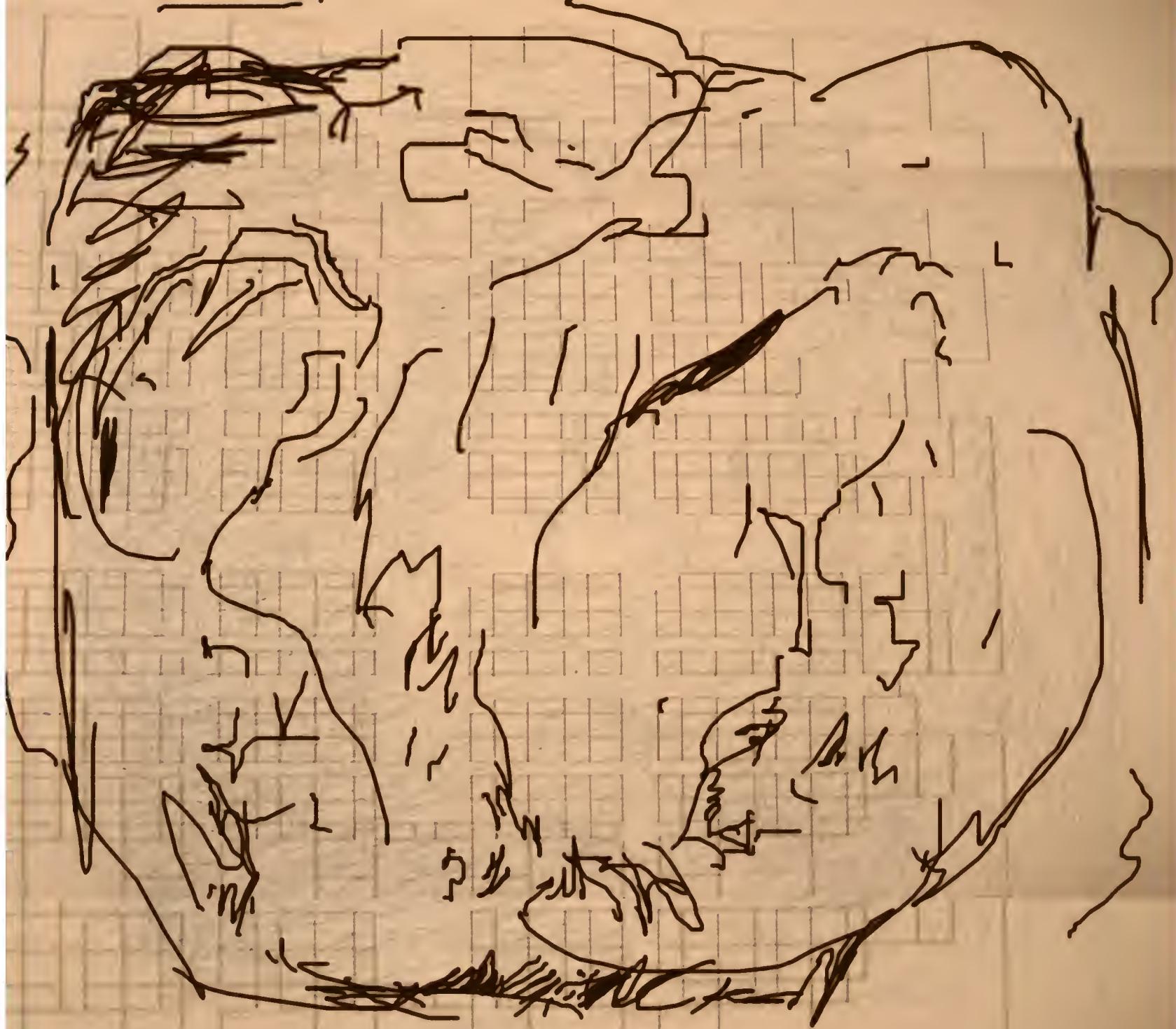








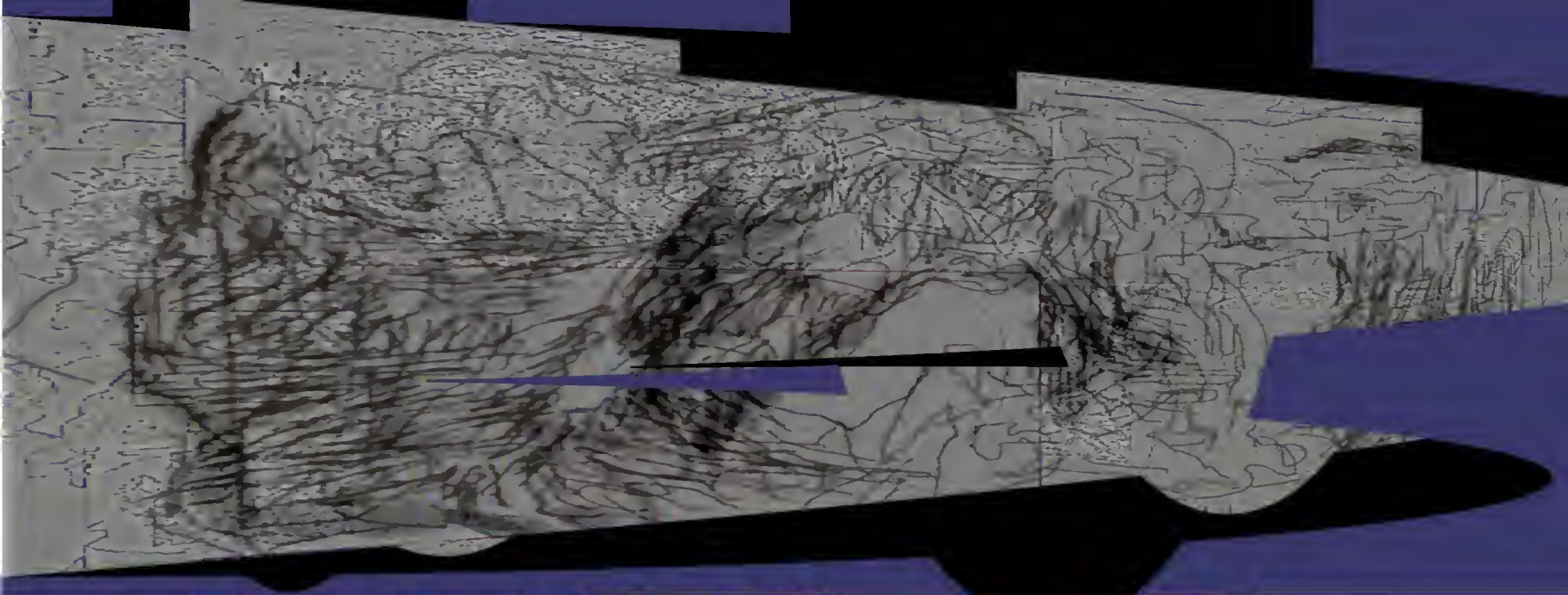




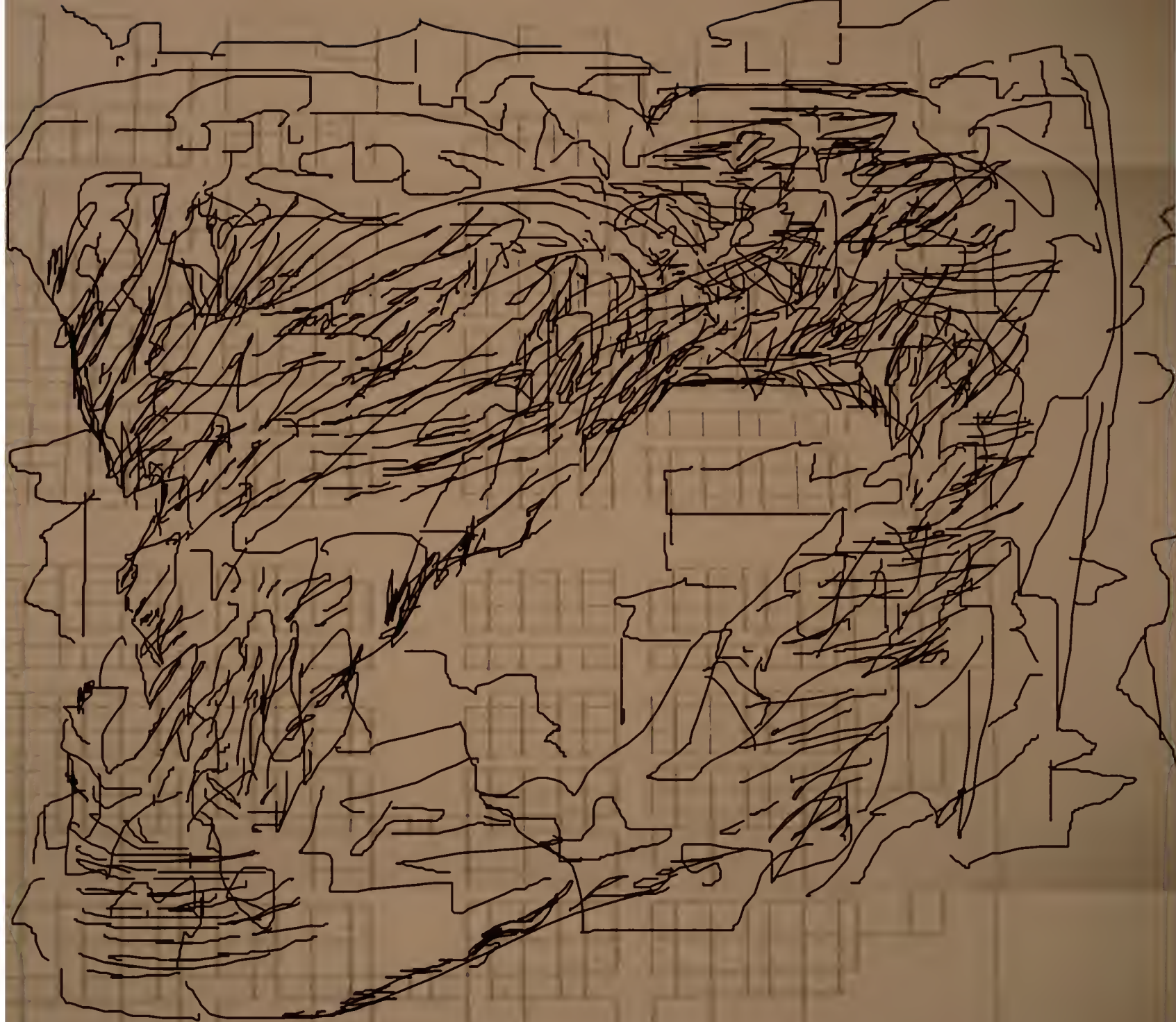


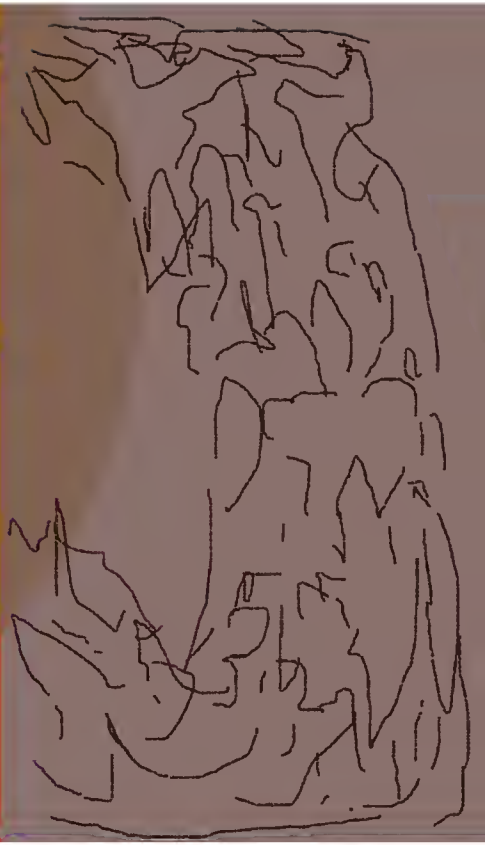








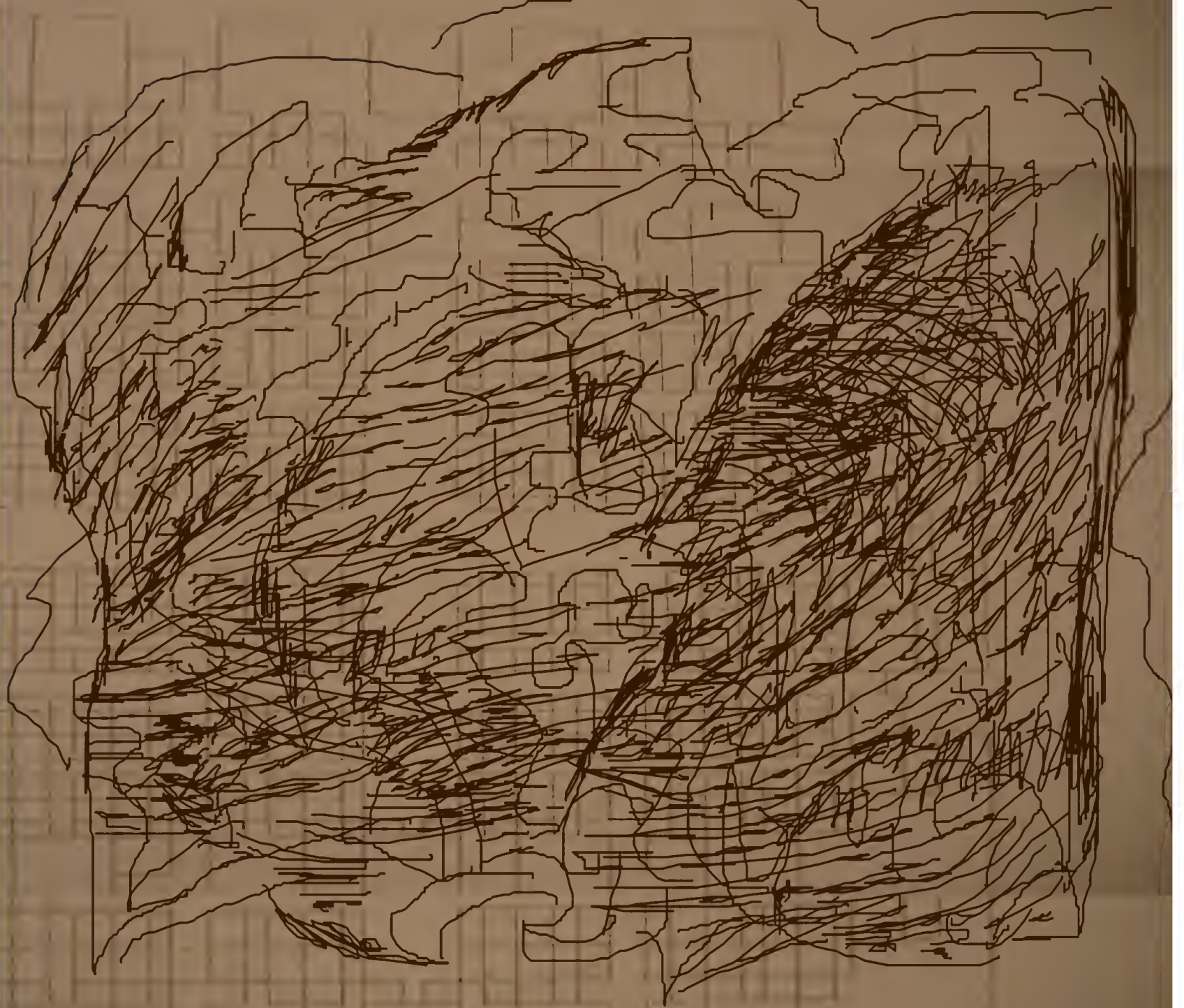


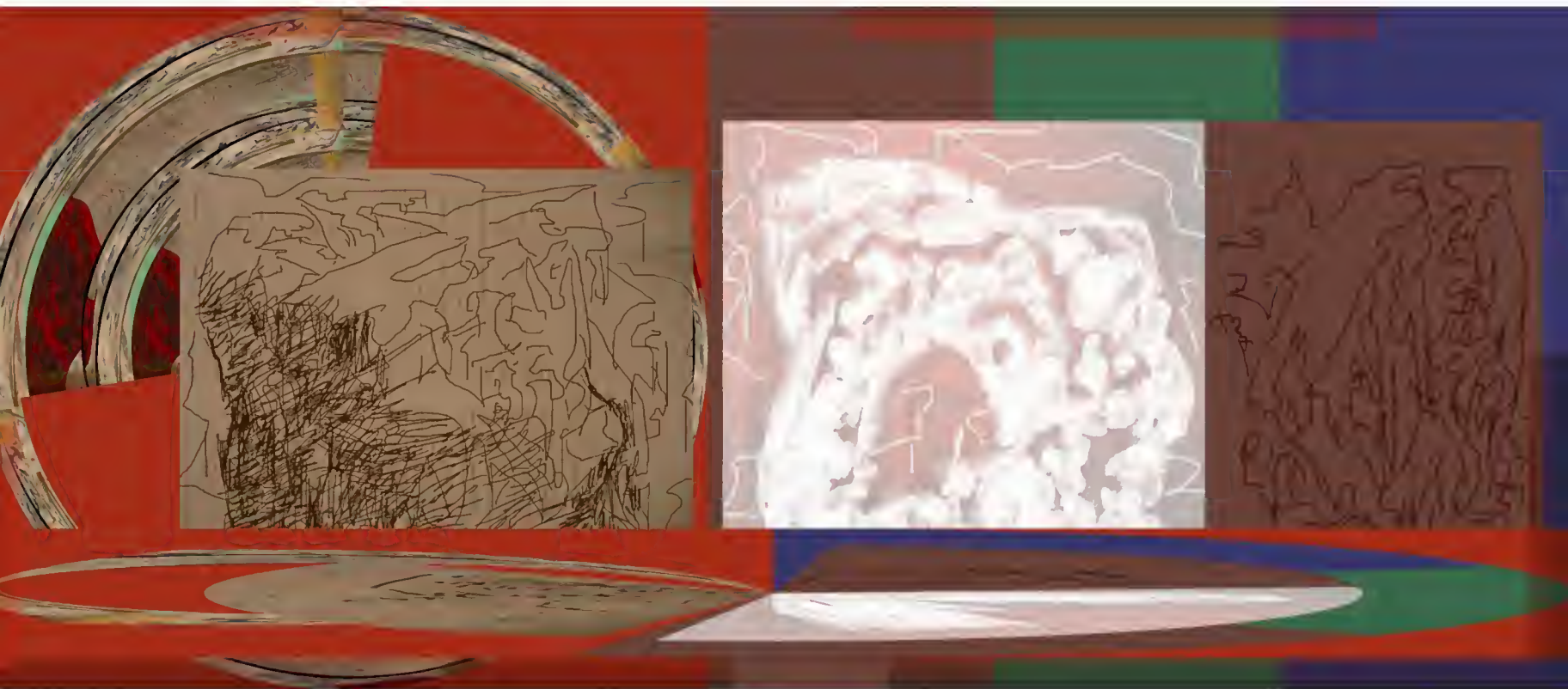




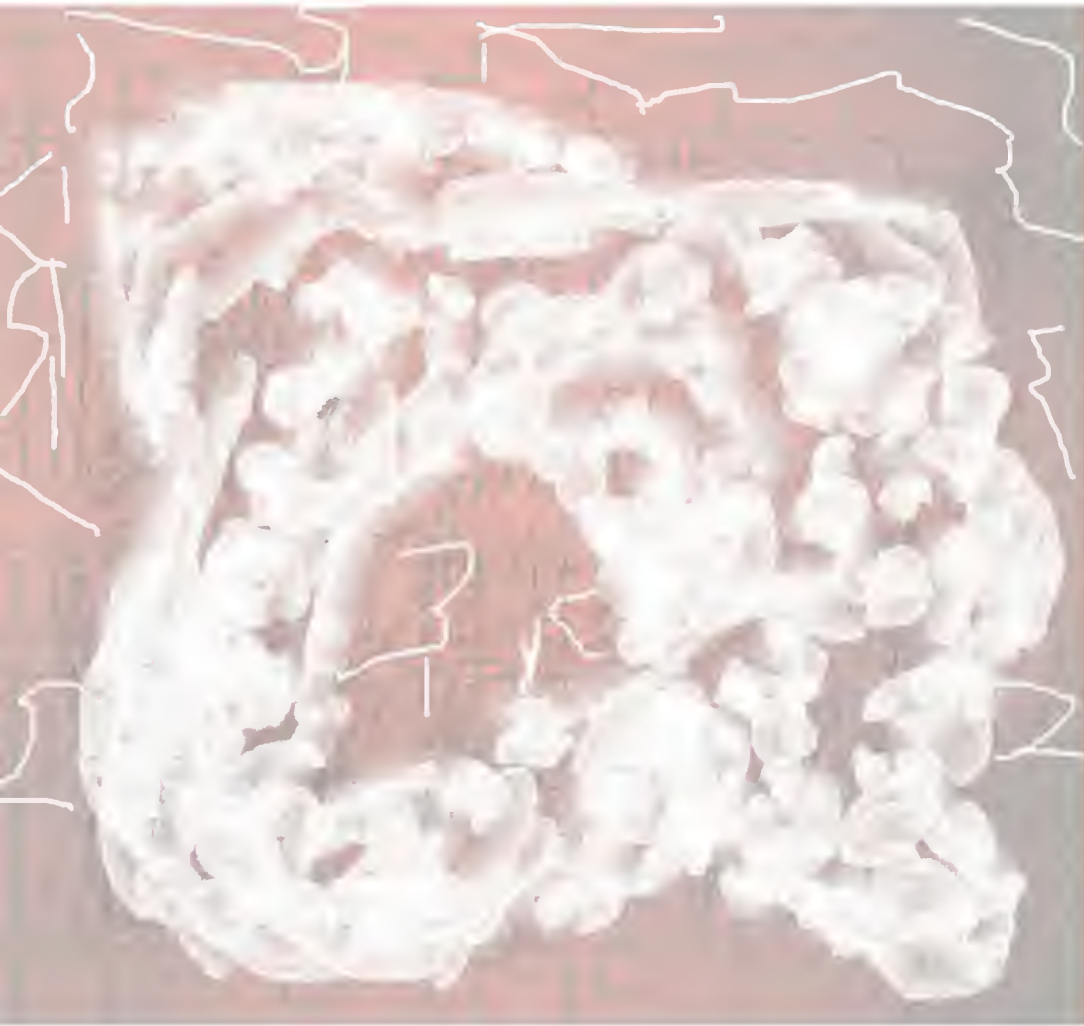






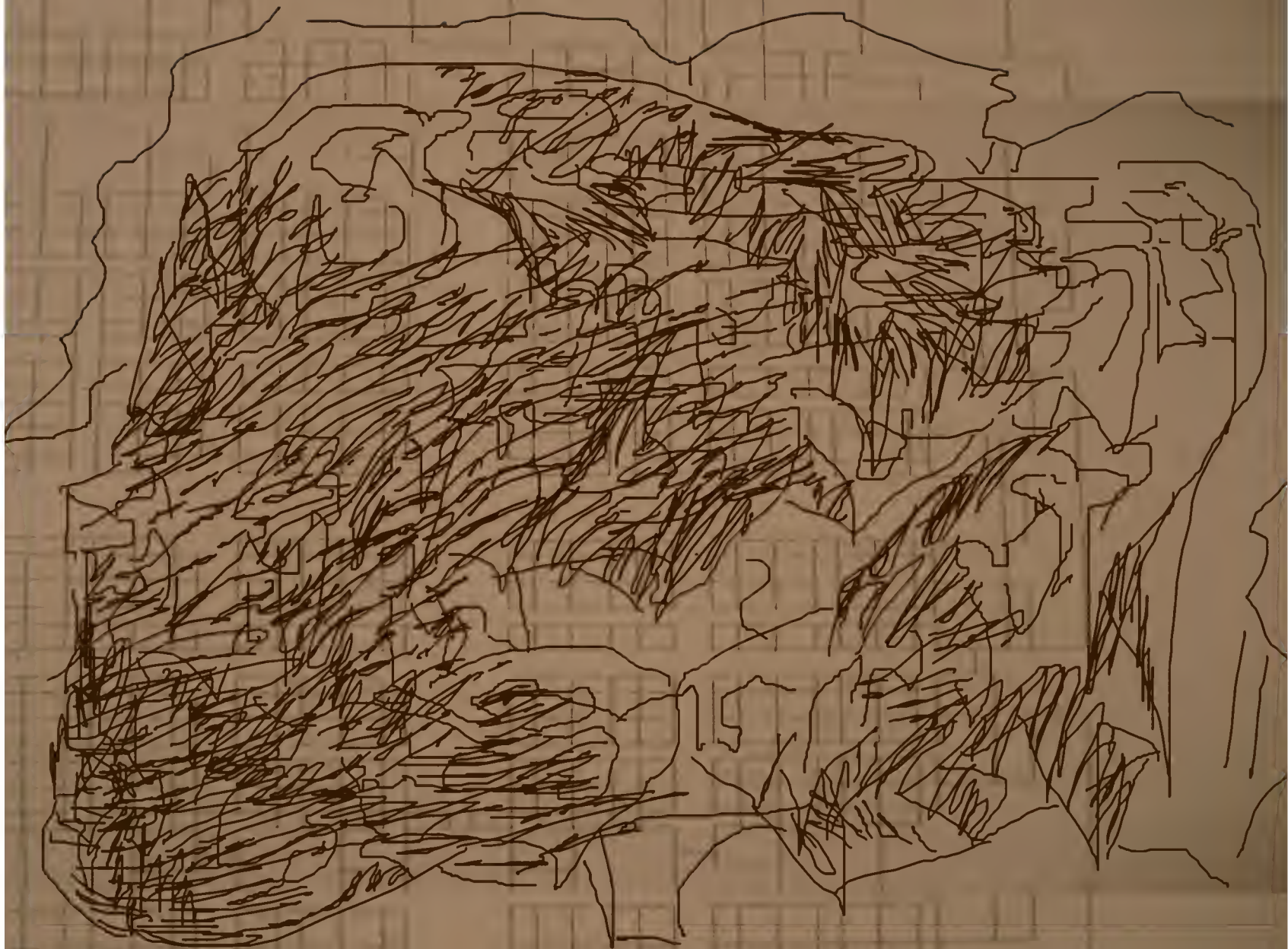




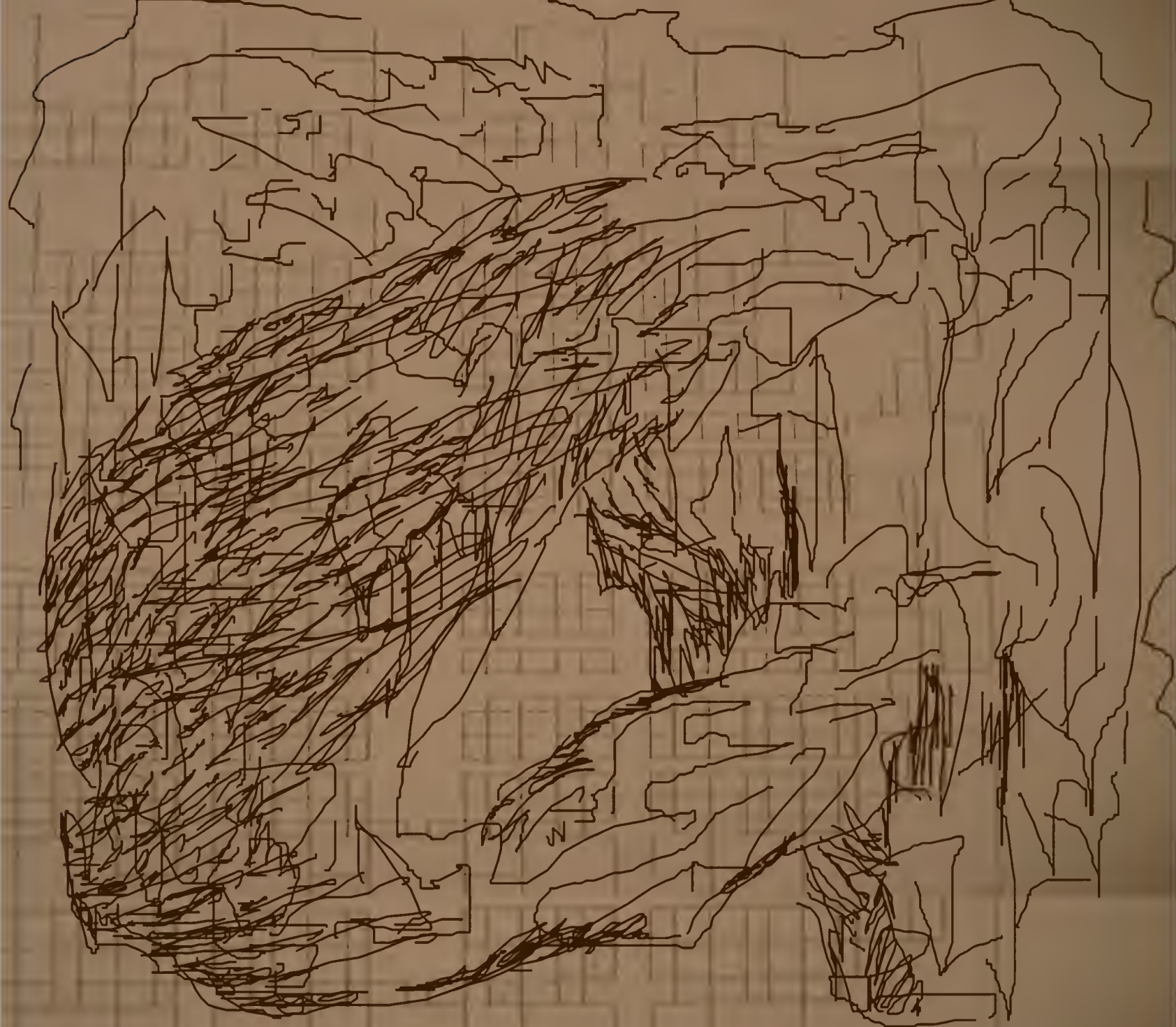


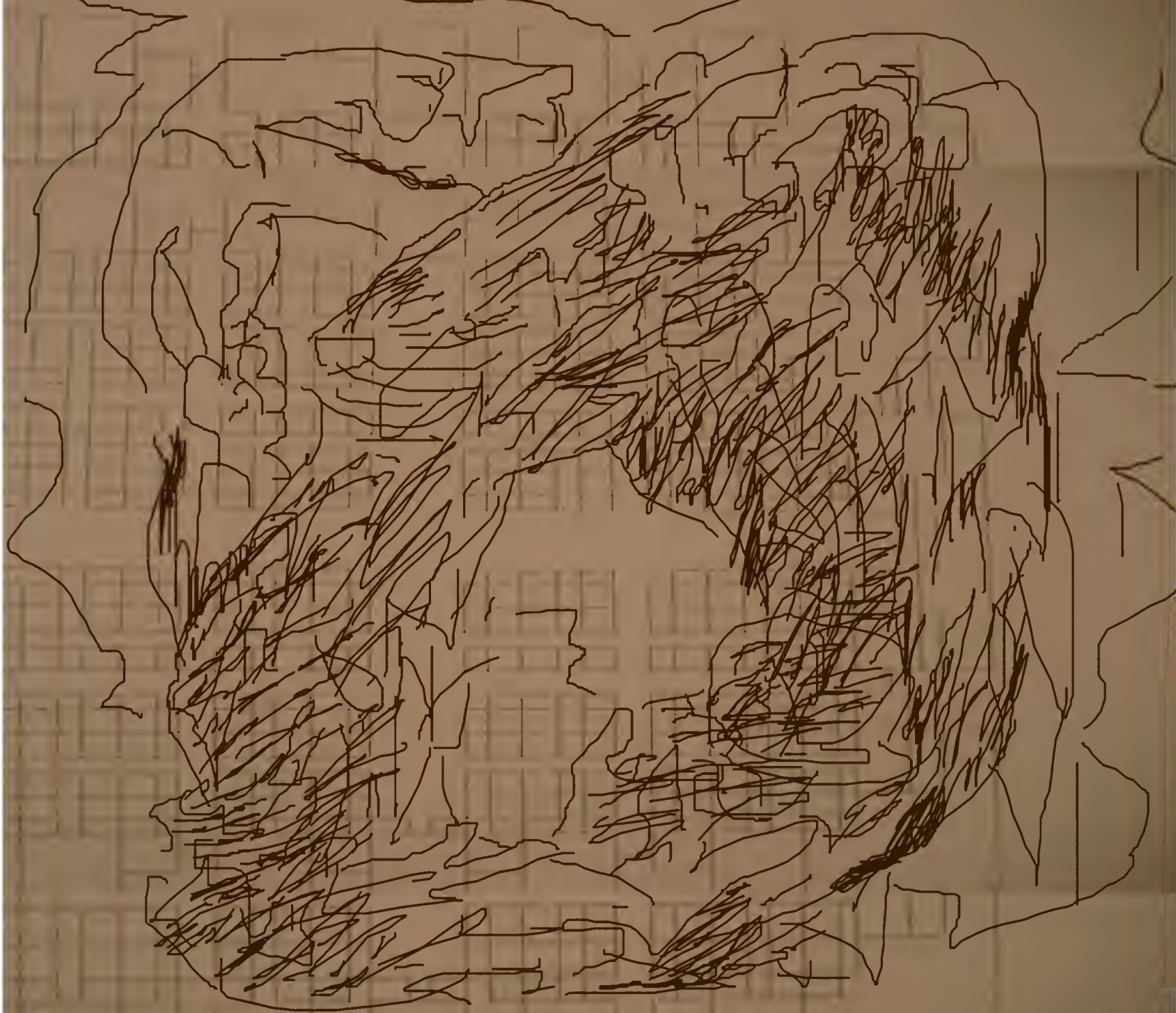




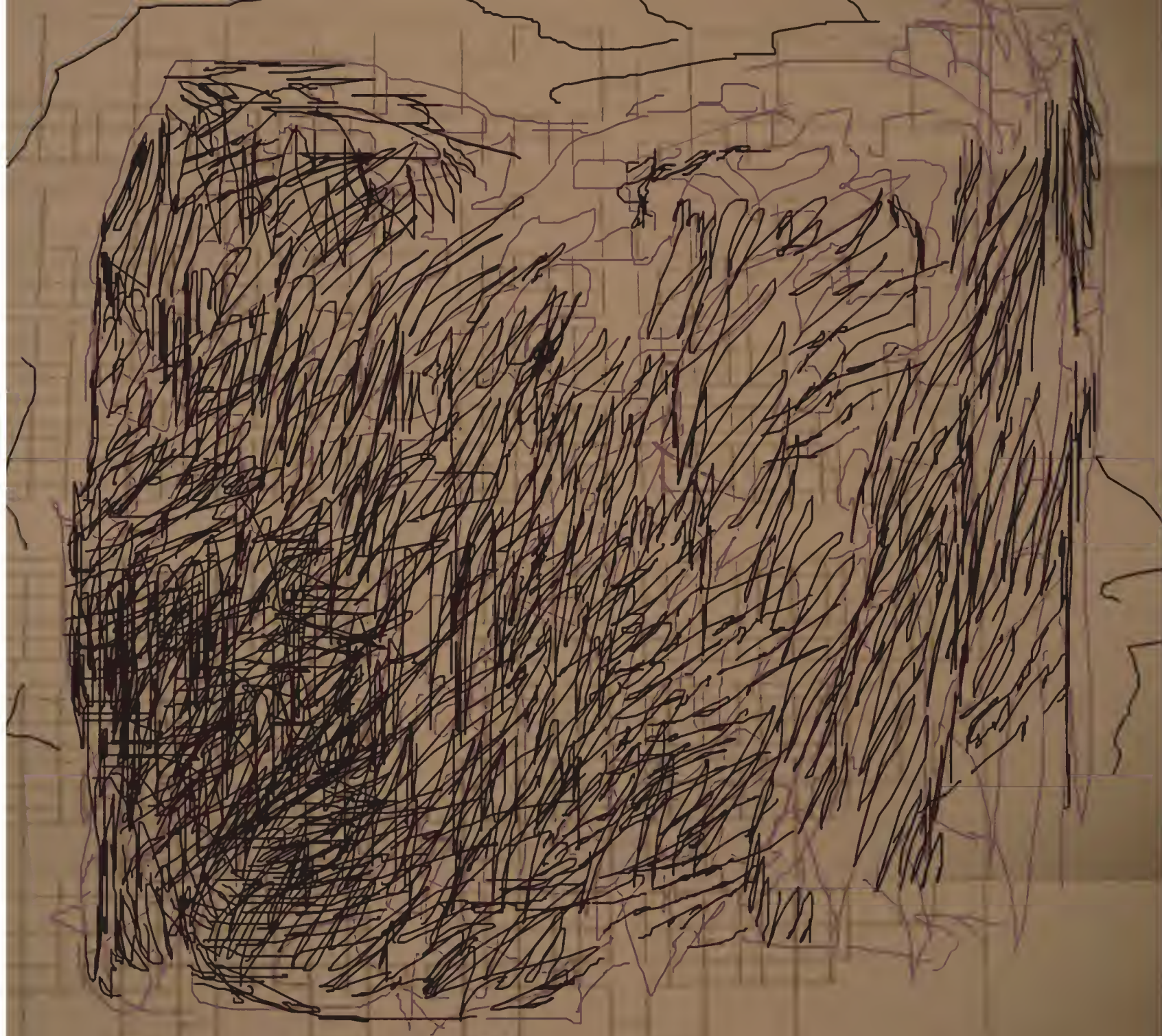




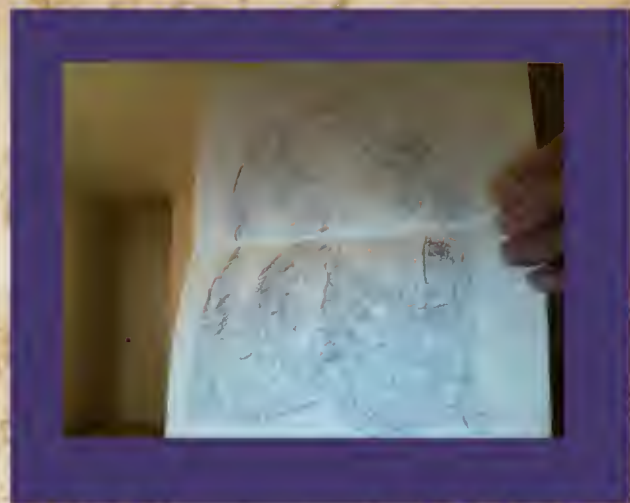


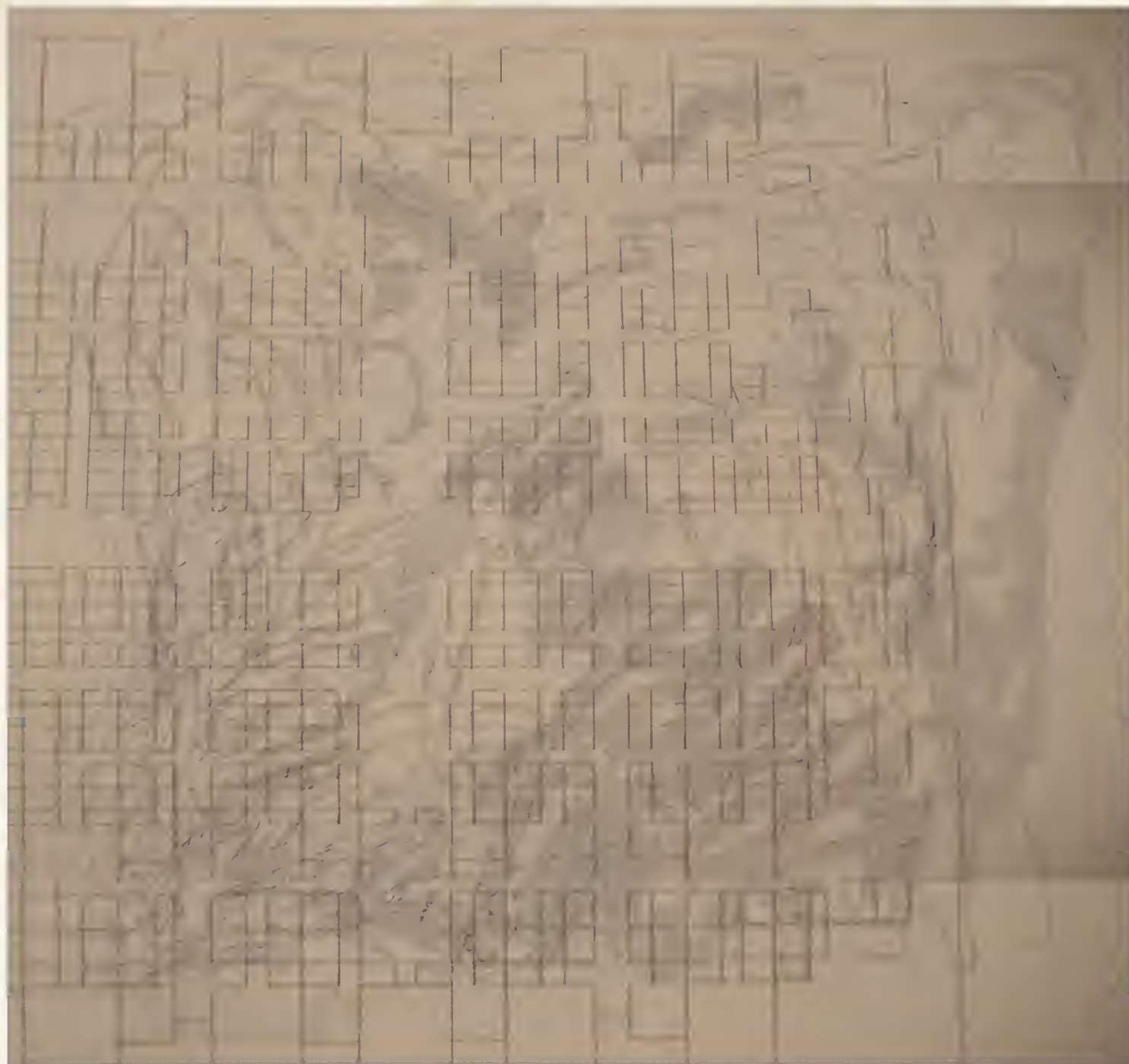




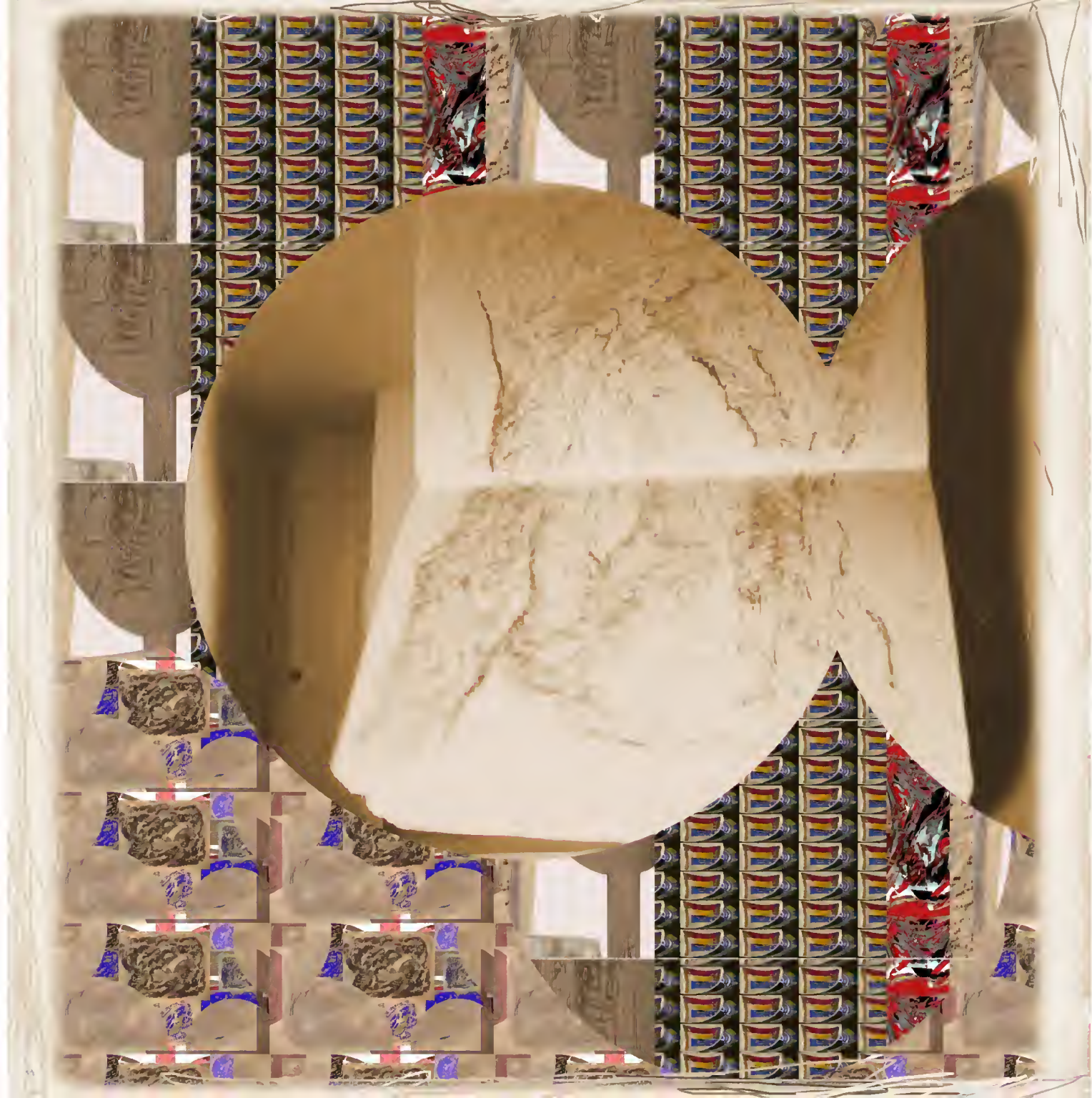










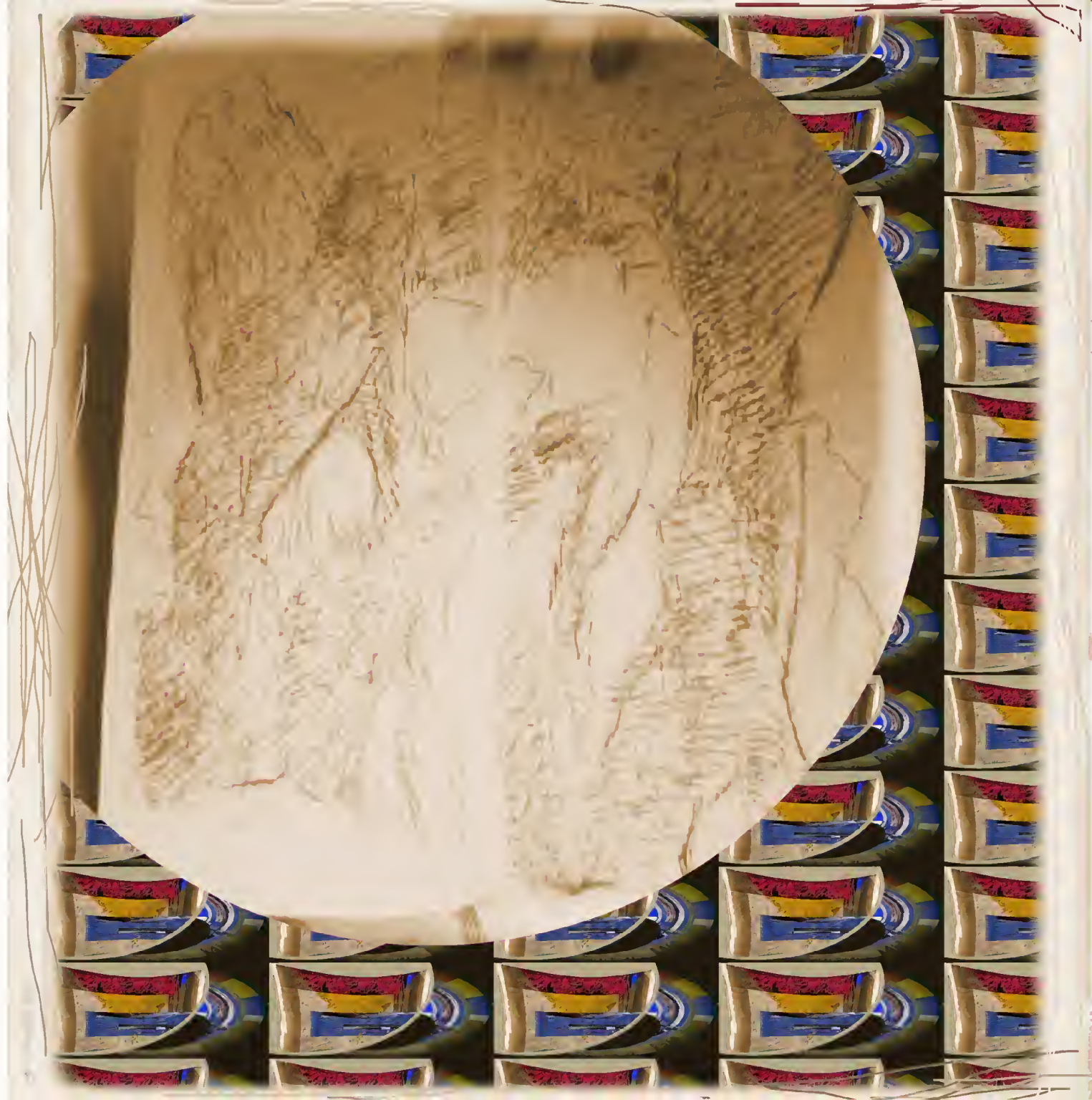








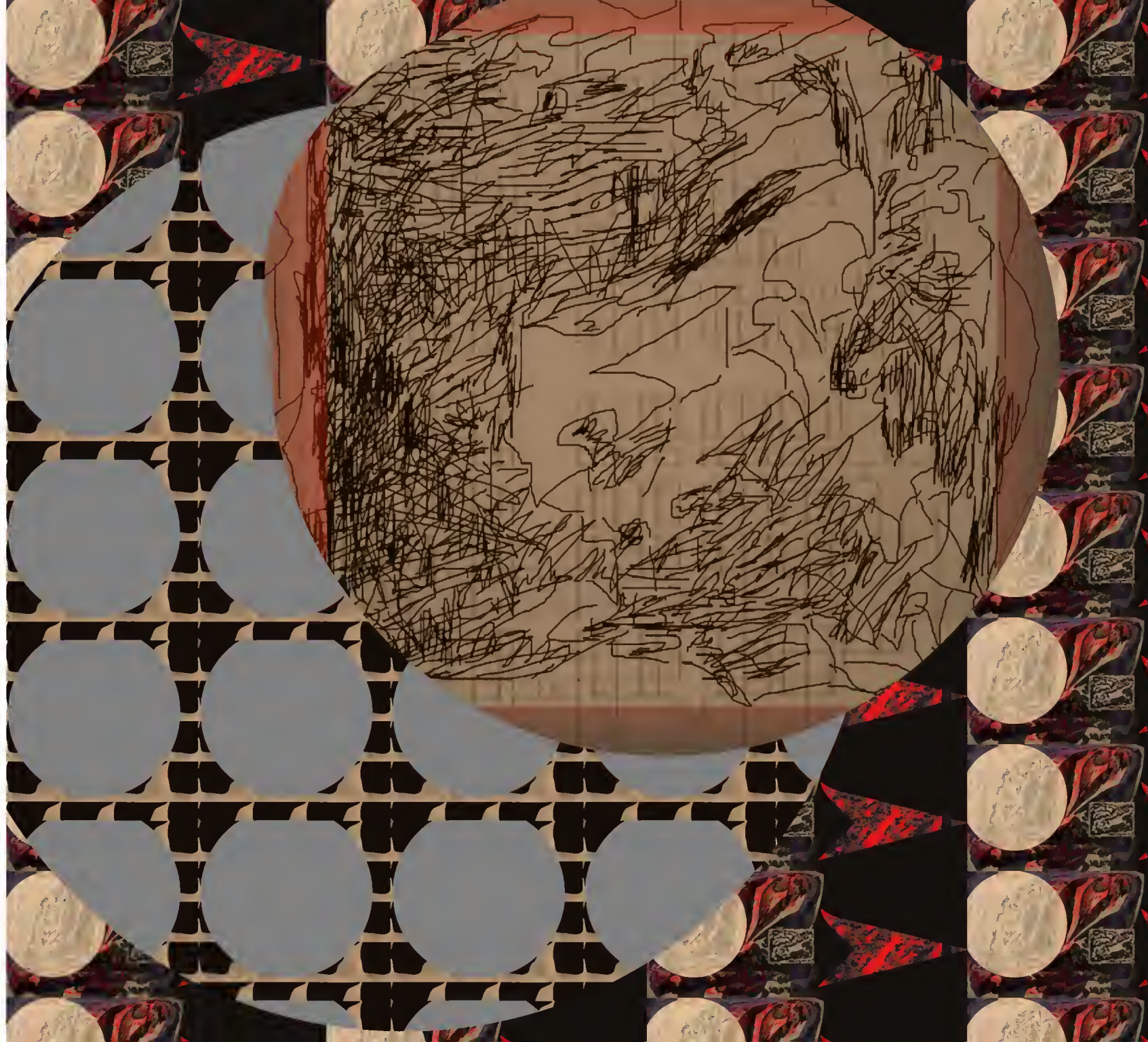
























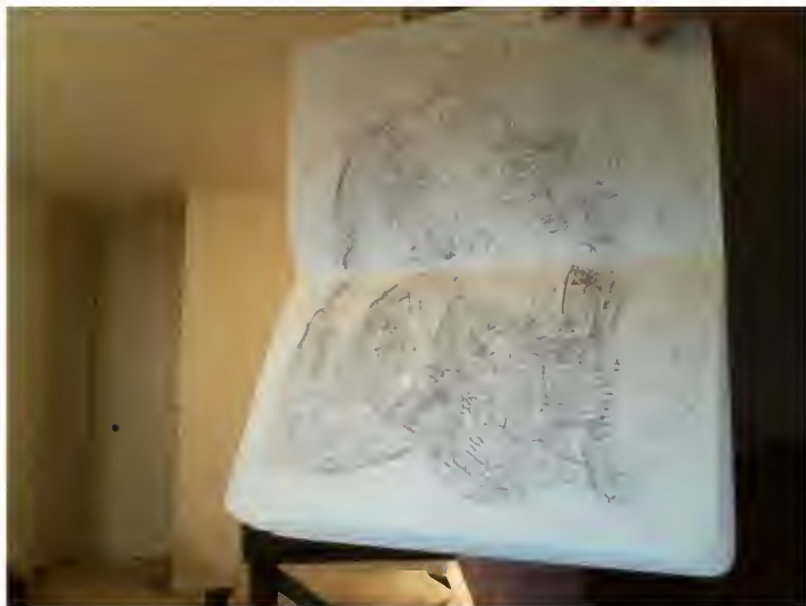






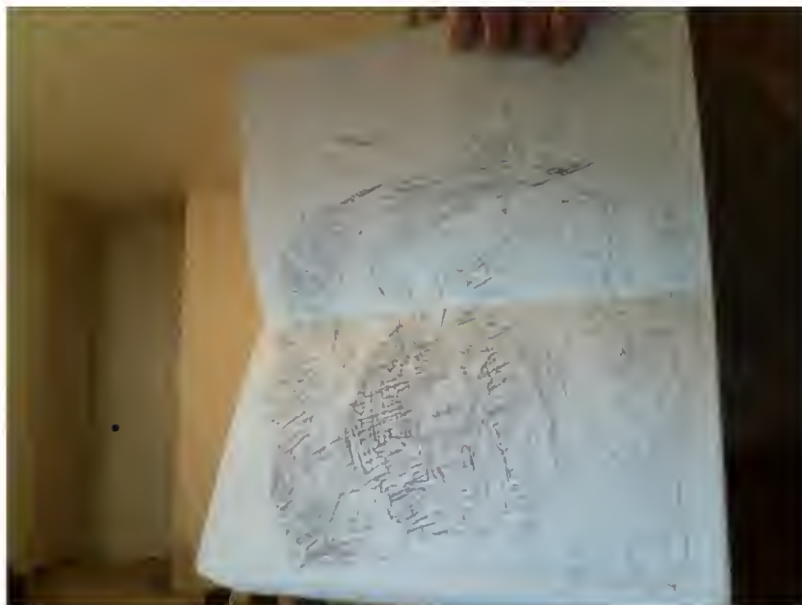






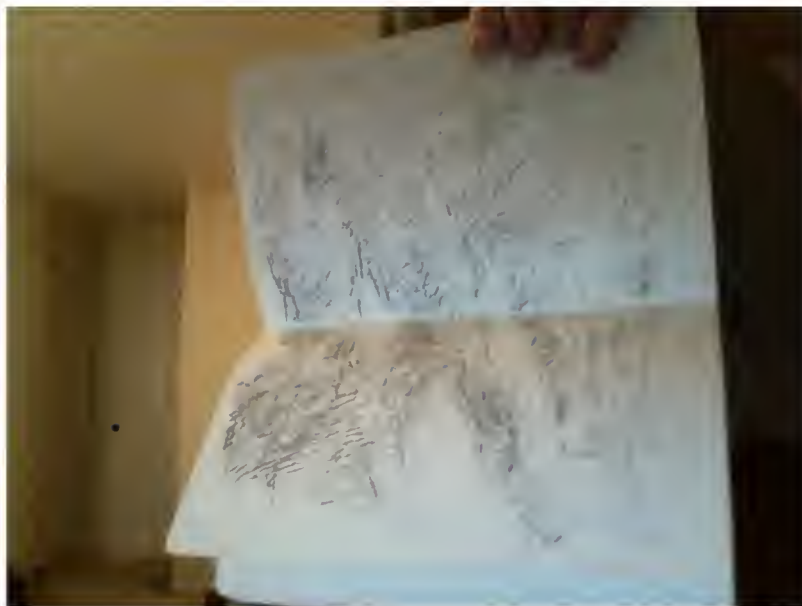














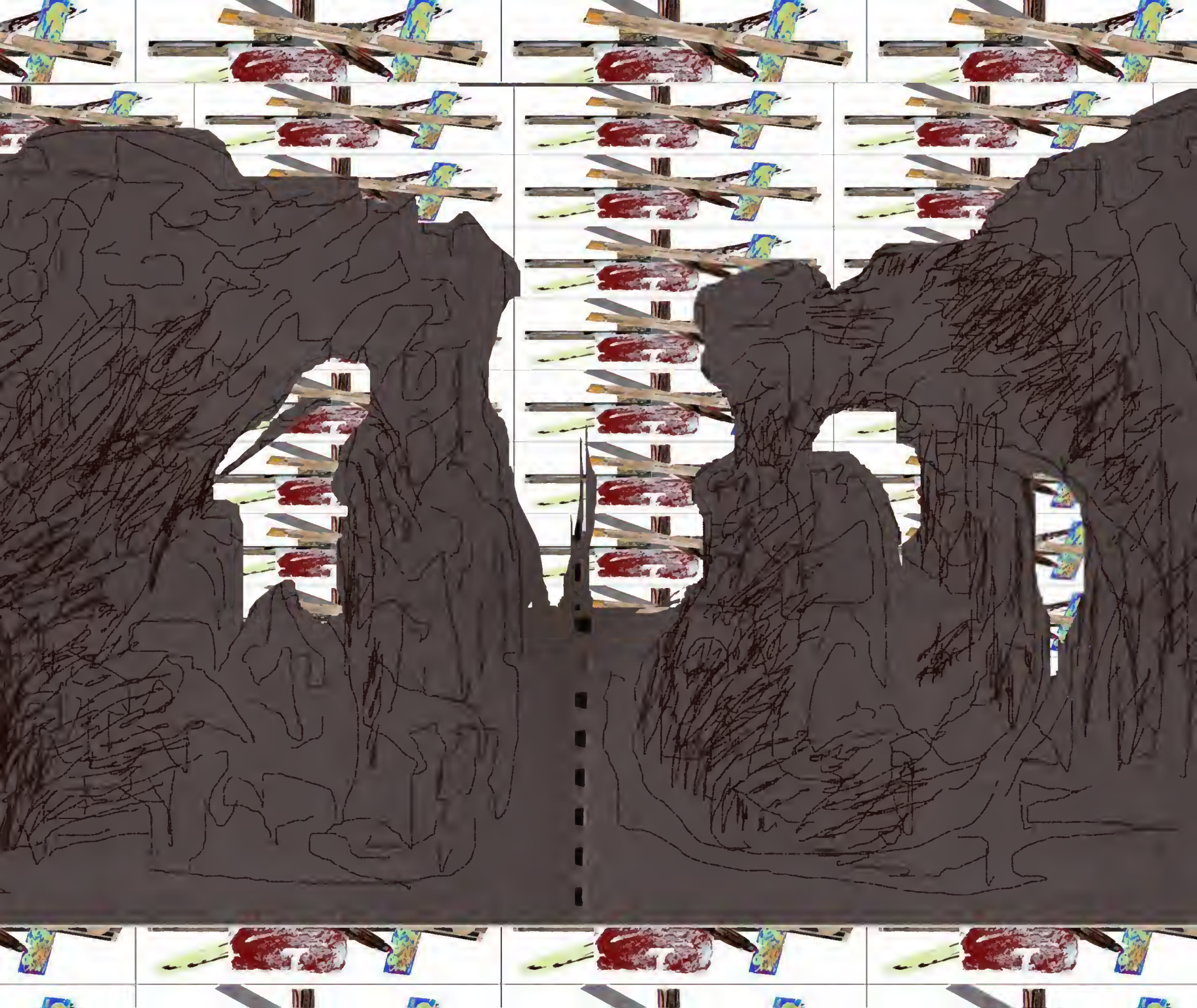










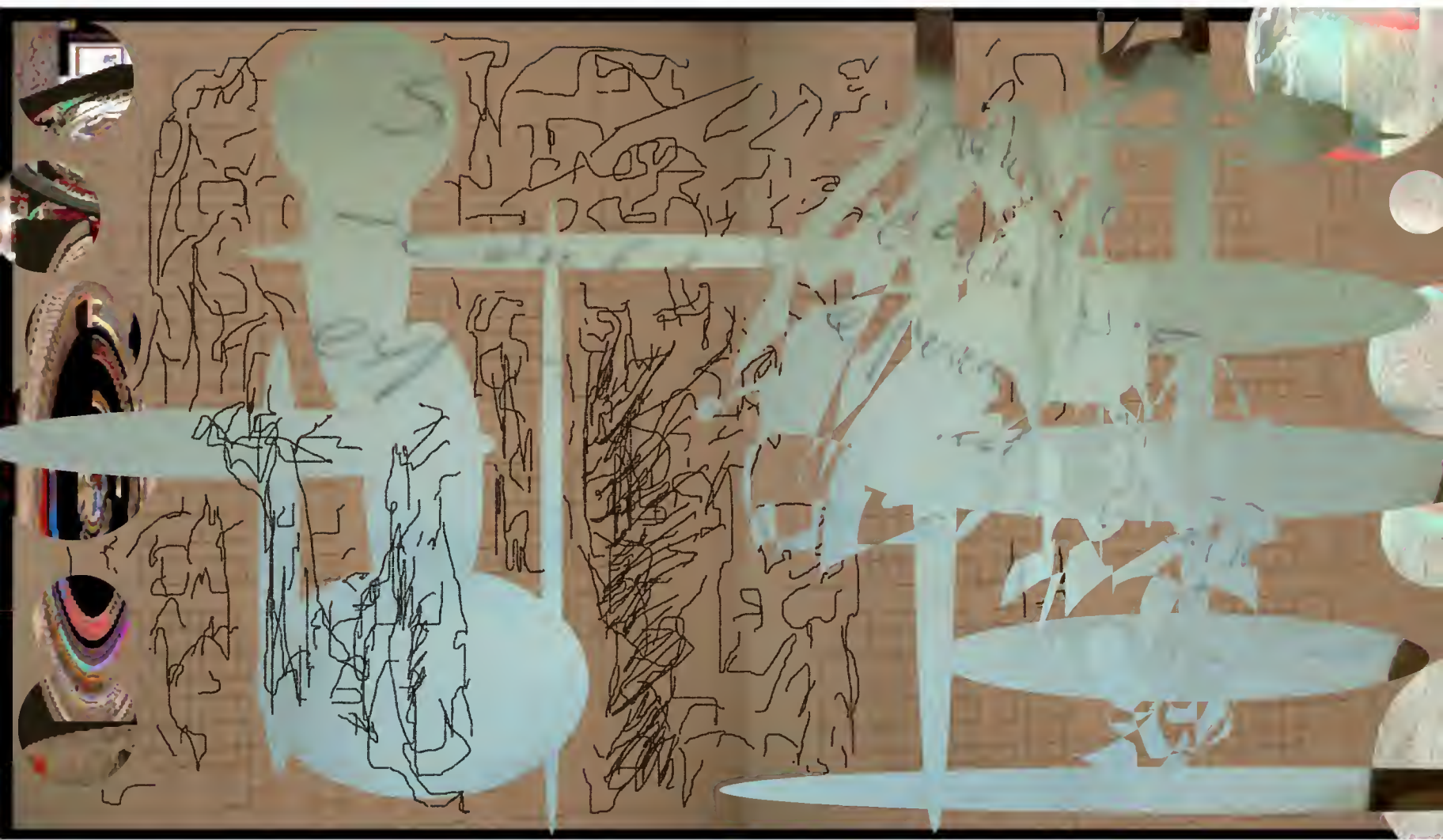


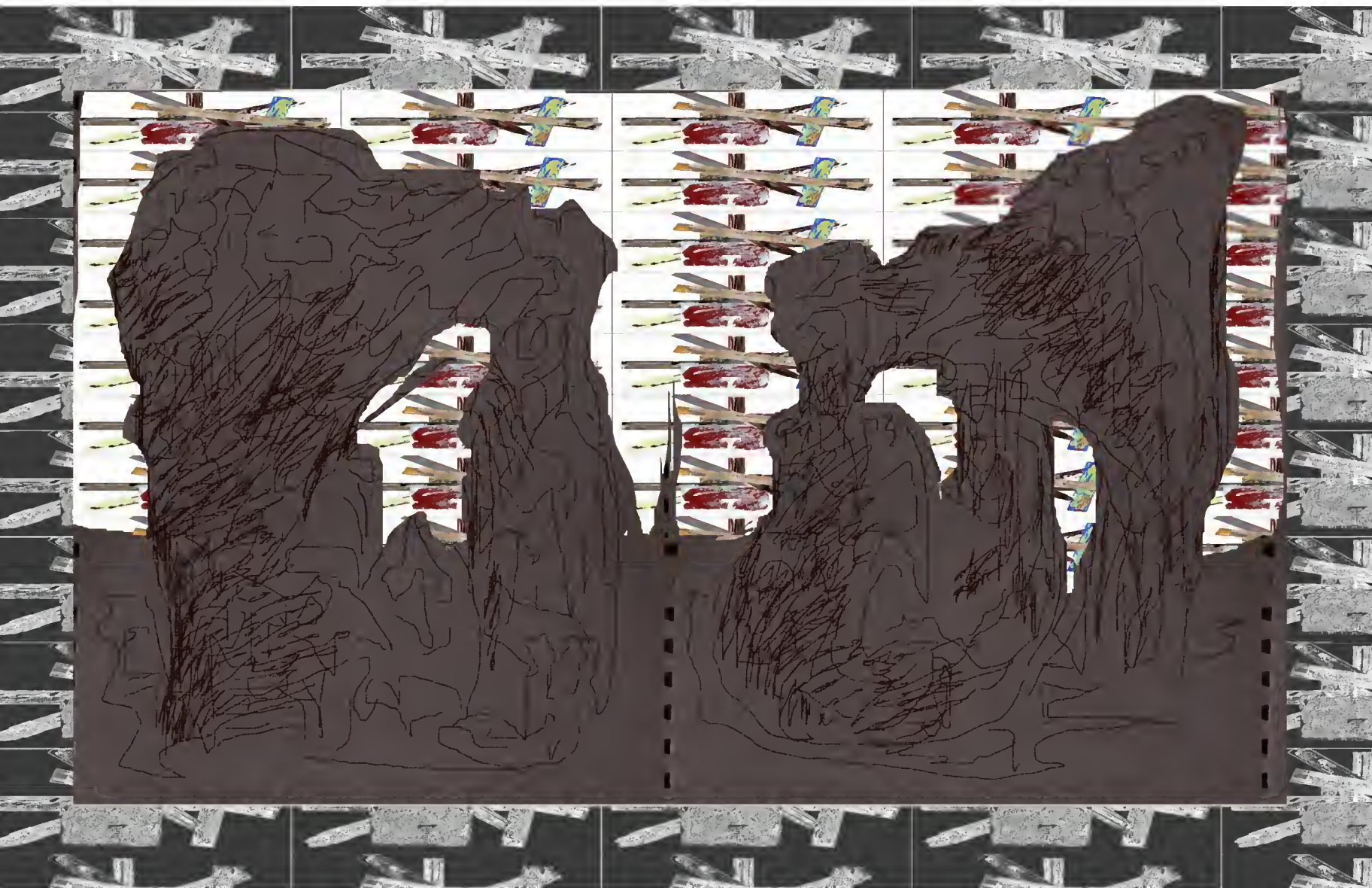




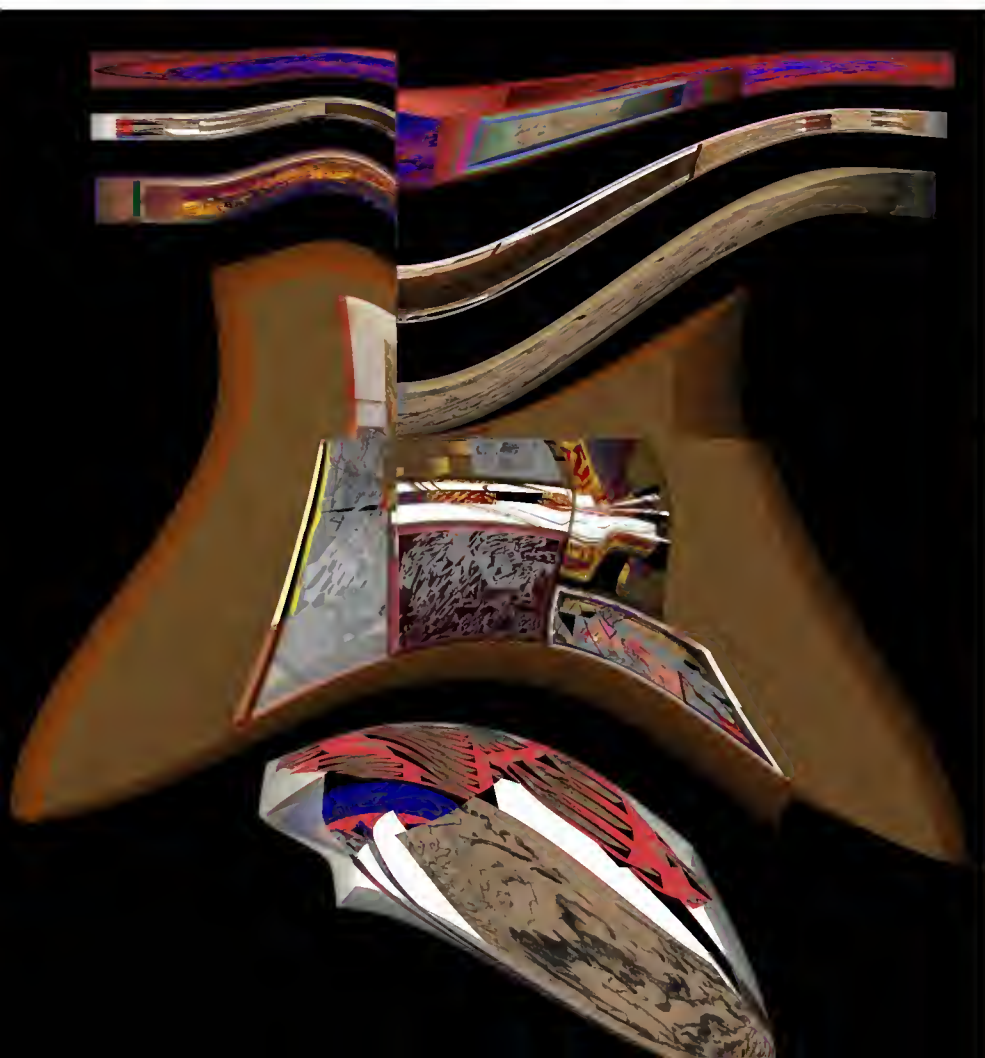






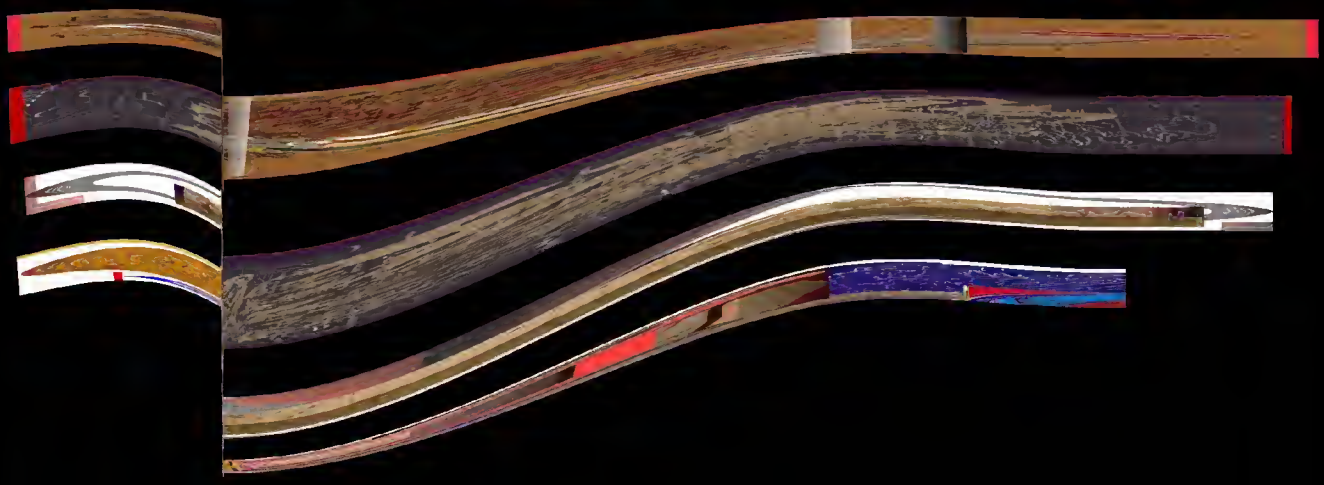
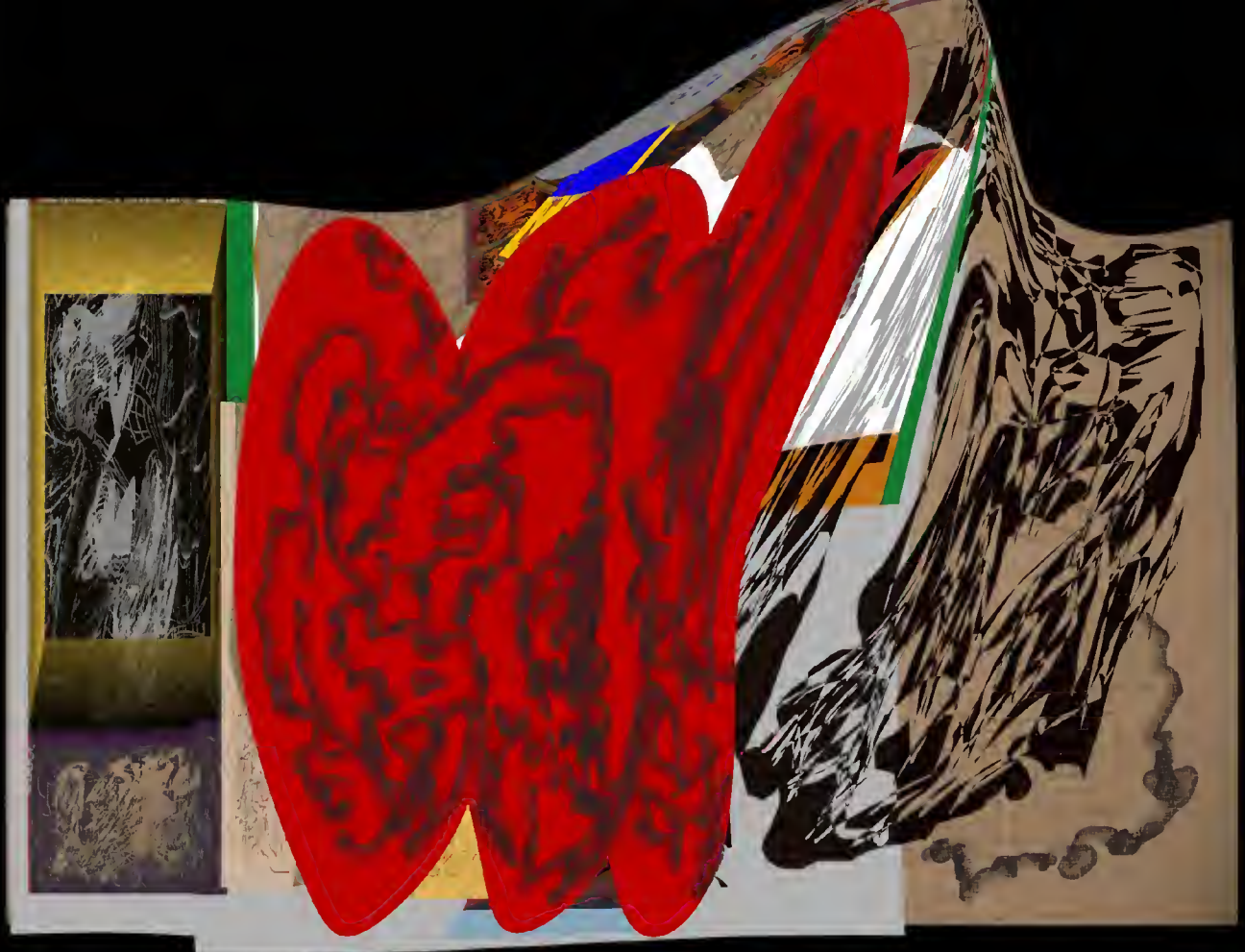




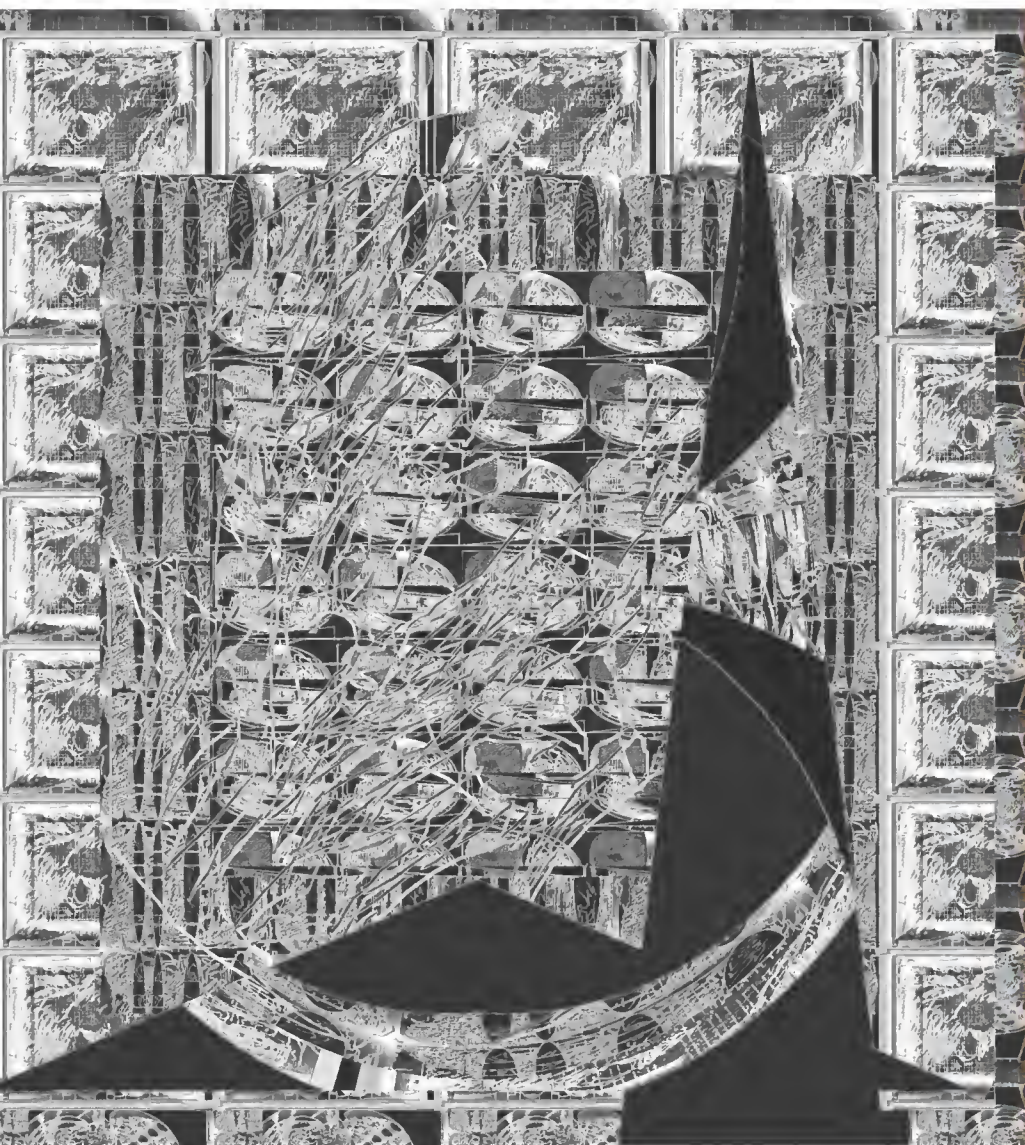




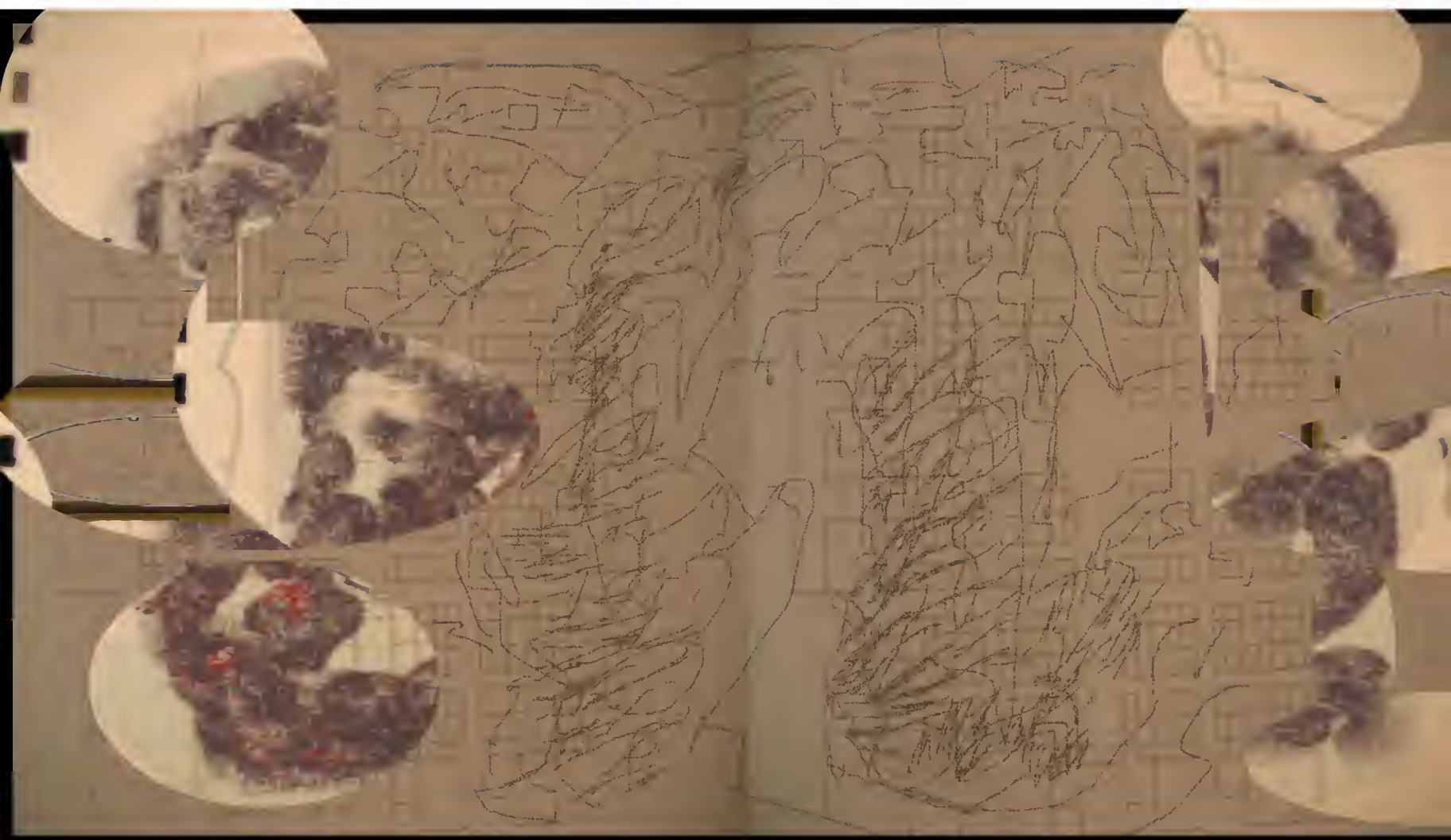












7-10

Sculpture

⇒ sense

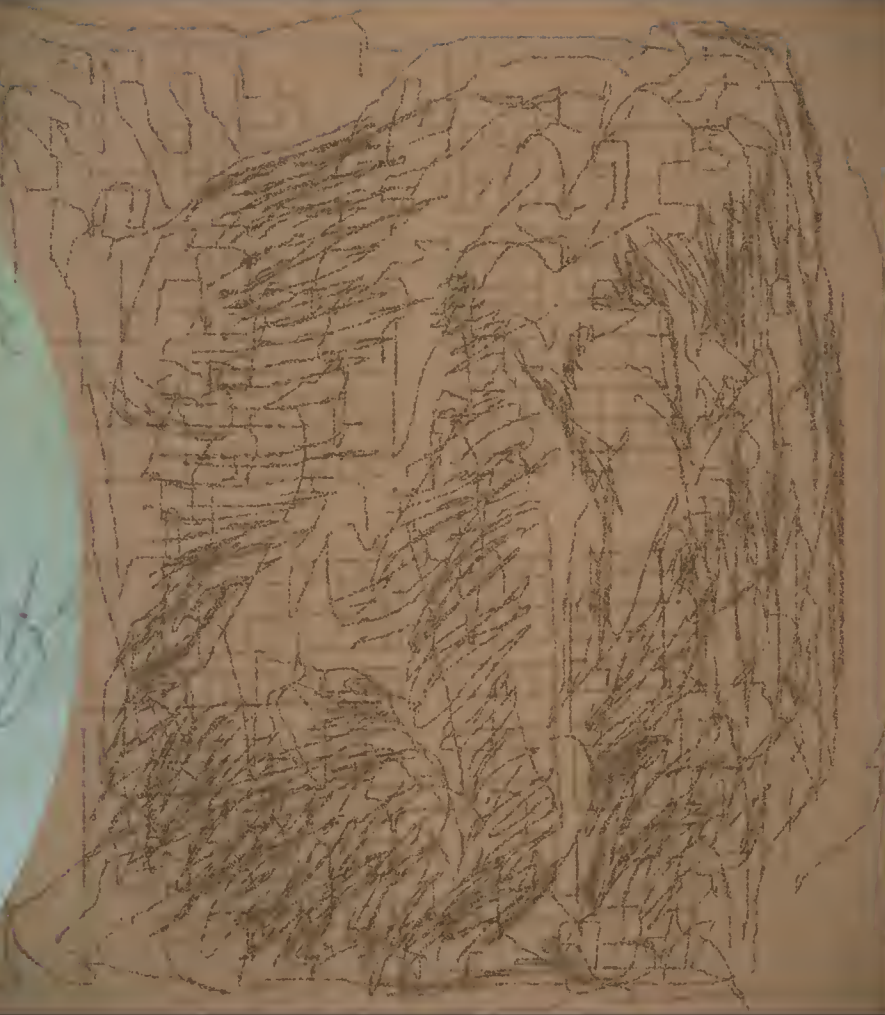
Gradient  
of

Virtuality

8  
Presence of

motion  
season

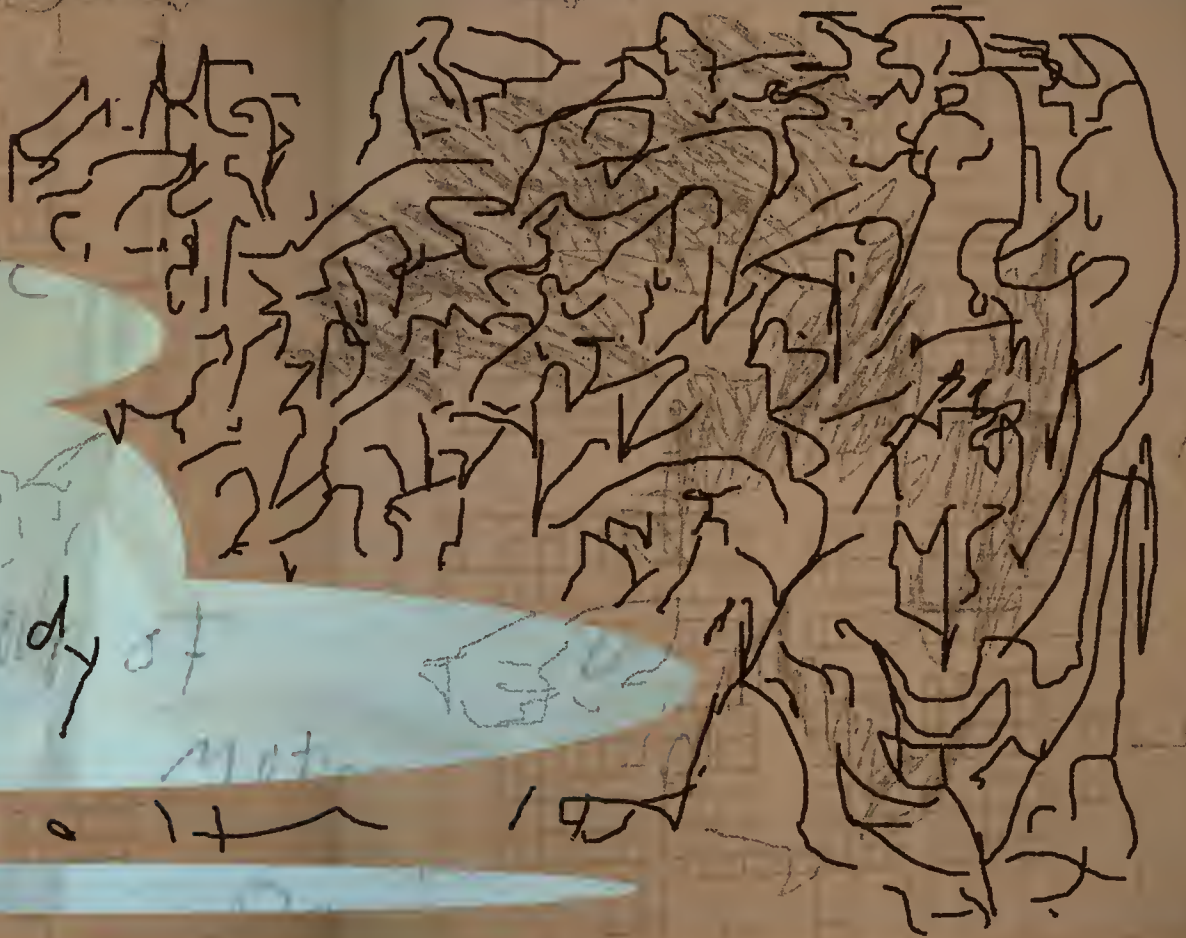
Drum







scat  
To  
Sculpture



Prossidy of

in a



